WIN
AN MD IPOD SHUFFLE

MODERN DRUMMER®

The World's #1 Drum Magazine

JANUARY 2006

FREE CALENDAR INSIDE!

MD TURNS 30!

SPECIAL ANNIVERSARY ISSUE

The Future Of Drumming

Incredible Players, Gear, And Technique

Improve Your Grip

Timeless Tips From Gadd, Buddy, Tony, Appice, Freese, and many others

How'd They Do That?

7 Classic Licks Revealed

Stop The Pain!

8 Exercises For Your Neck And Hands

MASSIVE DRUMSET SPECTACULAR

10 Semi-Pro Kits!

WIN STANTON MOORE'S DRUMS & MORE!
Worth over $10,000!

www.moderndrummer.com

$5.99US $7.99CAN

01>

0 74470 01203 0

Get Ready For a New Breed of Drums.

LUDWIG Exotic

EXCLUSIVE
STEINWAY & SONS®
VENEERS

Exclusive Steinway & Sons® veneers available on all Classic Maple Snares.

LUDWIG®

www.ludwig-drums.com

We Make Legends. • Conn-Selmer, Inc. A Steinway Musical Instruments Company • P.O. Box 310, Elkhart, IN 46515

What do all of these newsworthy Artists have in common? The answer is world-class talent and remarkable personal achievements. They have also all designed Zildjian Artist Series drumsticks. We invite you to log on to Zildjian.com to get the full story on these front-page Artists and their groundbreaking sticks.

HEADLINERS

ARTIST SERIES STICK MODEL	
Travis Barker	Beefy neck and extra length for aggressive playing styles.
Cindy Blackman	Small acorn bead and versatile 5A dimensions.
Tré Cool	Long, large 2B dimensions for durability and an acorn tip for extra attack.
Dennis Chambers	All around versatility with a mini bead for pinpoint accuracy.
Roy Haynes	Exaggerated taper with an elongated bead to bring out cymbal tonality.
Mike Mangini	Laminated birch material improves density for projection and durability.

Zildjian®

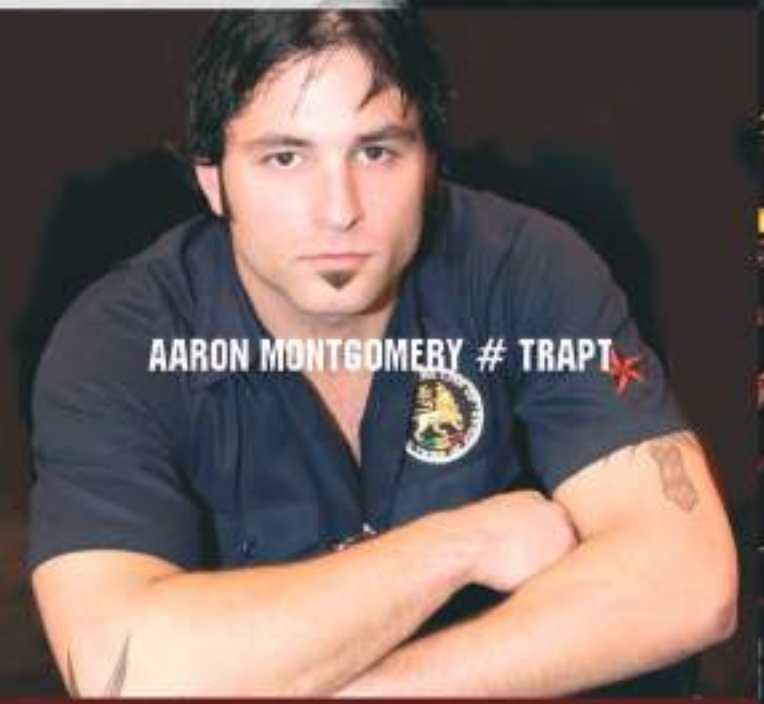
©2005 Avedis Zildjian Company
THE NEW ZILDJIAN.COM

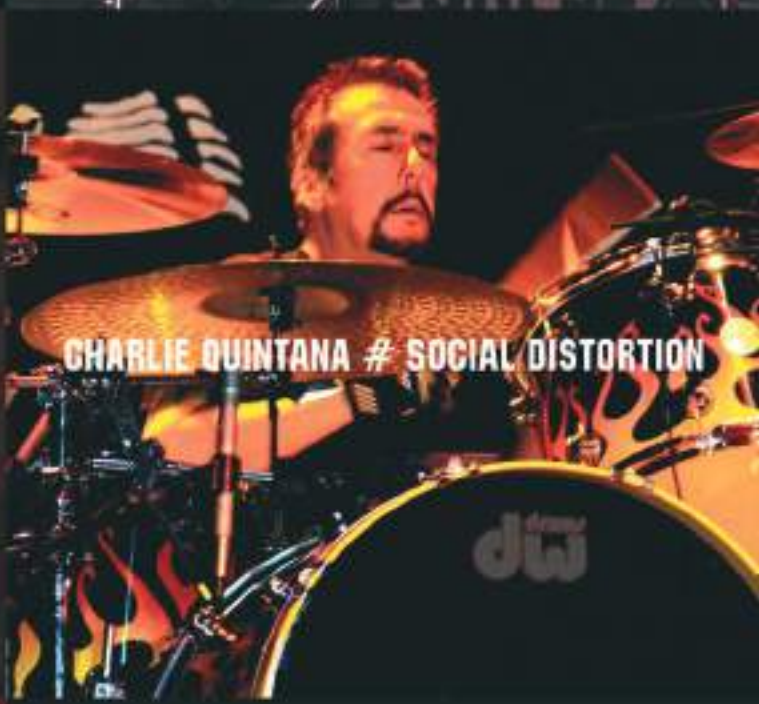
POWER-THIN

AQUARIAN has invented a new type of head called Power-Thin.™ It combines the strength of a two-ply head, with the attack and resonance of a single-ply head. Here's how it works: The main playing area (not just the center) has been reinforced with an ultra-thin Power Dot™... a laminate so thin and flexible that the head has great resonance and projection. Snare batter heads get an additional Power Dot on the under side of the head for even greater strength. Power-Thin heads have the strength of two-ply—with the sound, attack and response of single-ply. Give them a try at your local dealer. Available in clear with white Power Dot. Snares: 13" & 14" Toms: 6" - 18"

TO LEARN MORE ➛ WWW.AQUARIANDRUMHEADS.COM ➛ 714.632.0230

© 2005 Aquarian Drumheads





PAISTE'S 2002 IS ONE OF THE MOST SUCCESSFUL AND LONG-LASTING MUSICAL INSTRUMENT BRANDS EVER. 2002 CYMBALS HELPED DEFINE THE SOUND OF GENERATIONS OF DRUMMERS AND THEIR MUSIC.

2002 - A LEGENDARY PIECE OF MUSIC HISTORY - A CELEBRATED CYMBAL SOUND AND AN ICON OF MUSIC CULTURE.

2002 - THE REPEATED EFFORT TO FIND NEW SOUND QUALITIES IN A PIONEERING BRONZE ALLOY AND THE RELENTLESS PURSUIT OF CYMBAL SOUNDS TO MATCH TRENDS IN MUSIC.

FOR FREE LITERATURE AND STICKERS PLEASE CONTACT US: CALL 800-472-4703 OR +714-529-2222, E-MAIL 4INFO@PAISTE.COM OR WRITE PAISTE AMERICA, INC., 400 ATLAS ST., BREA, CA 92821, USA.

HAND MADE
SWISS QUALITY.
WWW.PAISTE.COM

PAISTE

MODERN DRUMMER Celebrating 30 years

Contents

Volume 30, Number 1

37 MD Looks At Semi-Pro Kits

So, the gigs are getting hotter, your chops are getting sharper, and you need a serious kit to work it all out on. MD's got the line on the gear you need to check out.

52 The Future Of Drumming

Further and further we drummers go; where we'll stop, nobody knows.... Ah, but we've got a bunch of guys who are willing to guess. In this super-special MD report, we ask the top players of today what we're going to see *tomorrow*. by Ken Micallef

72 Get A Grip!

Simple—you grab a stick and swing. Not so fast, dear drummer. A lot of great players have spent long hours examining their grip, often to great effect. Want to get better? Read this. by T. Bruce Wittet

20 Update

Cher/Velvet Revolver's **Mark Schulman**

John Abercrombie's **Adam Nussbaum**

The Greenhornes' **Patrick Keeler**

Neil Diamond's **Ron Tutt**

Ben Folds' **Lindsay Jamieson**

WIN!

An Exciting Stanton Moore Prize Package From **Gretsch** Drums, **Bosphorus** Cymbals, **Remo** Drumheads, **Vic Firth** Drumsticks, And **Carl Fischer Publications**.

Total Value Over **$10,000!**

172

146 Up & Coming

Chimaira's **Kevin Talley**

He missed being Dave Lombardo's replacement in Slayer by a hair. No worries. Kevin Talley is positively *ripping* it up these days with one of rock's hottest properties. by Jeff Perlah

WIN AN IPOD SHUFFLE

183

Education

98 In The Studio
In The Comfort Of Your Own Home Studio: Session Work Via The World Wide Web
by Rick Long

104 Around The World
Indian Rhythms: An Intro For Western Drummers, Part 3
by Steve Smith

108 Rock Perspectives
How'd They Do That? Solving Puzzling Drum Licks
by Ed Breckenfeld

110 Jazz Drummers' Workshop
Master Motifs: Developing A Melodic Time Flow
by Christian Finger

112 Rock 'N' Jazz Clinic
Double Bass Drumming Part 14: Three-Note Solo/Fill Ideas
by Rod Morgenstein

114 Drum Country
Changing With The Times: Adaptation And Opportunity On Today's Music Scene
by Paul Leim

124 Basics
Getting Good Sound: It's (Almost) All About Technique
by Claude Coleman

130 Percussion Today
Percussion As Production: Spicing Up Your Tracks For A Professional Sound
by Jeff Schaller

132 The Jobbing Drummer
Sustaining A Career: Goals, Reality, And Professionalism
by Steve DeLuca

136 Health & Science
Stop The Pain! Exercises For The Neck And Hands
by Kevin Slater

140 Slightly Offbeat
Row-Loff Productions At Fifteen: Doing Business A Little Differently
by Lauren Vogel Weiss

26

Departments

8 An Editor's Overview
MD Turns 30!
by Isabel Spagnardi

10 Readers' Platform

14 It's Questionable
Identifying Zildjian Cymbals • Combo Tunes To Study • Improving Tom Sounds

16 Ask A Pro
Tom Brechtlein's "Don't Let Go" Groove • Jim Keltner's Percussion Sounds • Dillinger Escape Plan's Chris Pennie On Study Materials

160 Critique

166 Showcase

174 Drum Market
Including Vintage Corner

176 Backbeats
KoSA 2005 • DCI World Championship Results • and more

184 Kit Of The Month

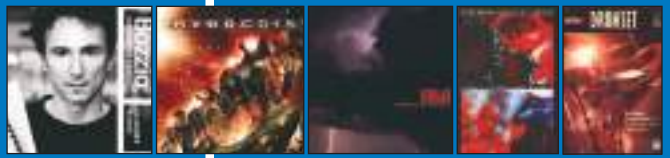
Equipment

26 Product Close-Up
New Black Panther Snare Drums • Vater Color Wrap Sticks • Bosphorus Stanton Moore Cymbals • Pearl Horacio Hernandez Signature Cowbells

34 Electronic Review
Roland TD-12 Electronic Drumkit

154 New And Notable

34



160

EXR825S shown in Limited Edition Gun Metal Sparkle.

PEARL EXR.

THE BEST SEAT IN THE HOUSE.

FREE!

PEARL PROMO PACK

WITH THE PURCHASE
OF ANY EXPORT KIT.

This Pack includes a Pearl Stick Bag containing a Pearl Towel, Pearl Mouse Pad, Pearl Silicon Bracelet, Pearl Sticker, and Pearl's Partners in Time Cd, a 12 track practice compilation featuring music from the Berklee recommended series "Turn It Up and Lay It Down".

*Offer good while supplies last at participating Pearl Dealers.

Pearl

www.pearldrum.com

MD Turns 30!

I can't believe it's been thirty years since my late husband, *MD* founder and publisher Ron Spagnardi, and I began *Modern Drummer* magazine. What a journey we've had. Ron and I, along with our daughter, Lori, all worked together right from the start. I can still remember the three of us packing the first issue into boxes for distribution to music stores! (Ron was so great with Lori. He always made her feel a part of the operation and taught her so much over the years.)

In thirty years *Modern Drummer* has grown from that small basement operation into the world's leading drumming publication. Ron would be so proud to see how *MD* has continued to flourish.

As I was reflecting back on the past thirty years, I was reminded of the mission statement that Ron wrote for *Modern Drummer*. His goal in writing it was to inspire all of us who work at the magazine. He wanted to make sure that we would never forget the high standards he set for this publication. We have these words framed and hanging on the wall of our offices. As you'll see, I think they say a lot about Ron *and* about the magazine he so dearly loved.

The Modern Drummer Credo

To produce nothing less than excellence in our publications, products, management, and employees.

To continually and faithfully serve the needs and enhance the growth of our readership through our publications, products, and services.

To offer honest and uncompromising service to all companies, large and small, in the industry we are privileged to represent.

To maintain our position as the primary information resource and the leading publishing company in its field.

It's with these words in mind that all of us here at *MD* will continue into the future. We have many exciting plans in the works for the magazine in the coming year—special artist features, in-depth technique articles, huge giveaways, and much more. If you love the drums, I think you're really going to enjoy what's coming.

I want to take this opportunity to thank the dedicated staff at *MD*, who work tirelessly to produce this magazine, as well as to produce our sister publication *Drum Business*, our many method books, our Web site, and our annual drum festival. Obviously, these people work very hard, and I can't thank them enough for their efforts.

I also want to sincerely thank the drum industry for all of its support over the years. And finally—and most importantly—I want to thank *you* for reading *Modern Drummer*. We couldn't do it without you.

PS: As a way of saying thanks to you, we've included our 2006 drumming calendar with this issue. We hope you enjoy it!

MODERN DRUMMER

Volume 30 Number 1

FOUNDER
RONALD SPAGNARDI
1943-2003

PUBLISHER/CEO
ISABEL SPAGNARDI

SENIOR VICE PRESIDENT
LORI SPAGNARDI

VICE PRESIDENT
KEVIN W. KEARNS

ASSOCIATE PUBLISHER
TRACY A. KEARNS

EDITOR IN CHIEF
BILL MILLER

SENIOR EDITOR
RICK VAN HORN

MANAGING EDITOR
ADAM J. BUDOFSKY

ASSOCIATE EDITOR
BILLY AMENDOLA

ASSOCIATE EDITOR
MICHAEL DAWSON

EDITORIAL ASSISTANT
SUZANNE HURRING

SENIOR ART DIRECTOR
SCOTT G. BIENSTOCK

ART DIRECTOR
MICHELE M. HEUSEL

ADVERTISING DIRECTOR
BOB BERENSON

ADVERTISING ASSISTANT
JOAN C. STICKEL

OFFICE ASSISTANT
ROSEMARY BLAHA

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Eddie Bayers, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Ed Shaughnessy, Steve Smith, Ed Thigpen, Billy Ward, Dave Weckl, Paul Wertico.

CONTRIBUTING WRITERS: Michael Bettine, Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Mike Haid, Robin Tolleson, Lauren Vogel Weiss, T. Bruce Wittet.

MODERN DRUMMER magazine (**ISSN** 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2006 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. Email: mdinfo@moderndrummer.com.

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

SUBSCRIPTIONS: US, Canada, and Mexico $34.97 per year; $56.97, two years. Other international $49.97 per year, $99.97, two years. Single copies $4.99.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Call (800) 551-3786 or (815) 734-1170.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury, VT 05753, (800) 381-1288.

REPRINTS: Reprints of Modern Drummer articles can be supplied on request. Contact Tracy Kearns at MD for details: (973) 239-4140.

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc., Libby Abramson, President, PO Box 740346, Boyton Beach, FL 33474-0346, abramson@prodigy.net.

POSTMASTER: Send address changes to Modern Drummer, PO Box 480, Mt. Morris, IL 61054.

MEMBER: National Association Of Music Merchants, American Music Conference, Percussive Arts Society, Music Educators National Conference, Percussion Marketing Council, Music Magazine Publishers Association

MODERN DRUMMER ONLINE: www.moderndrummer.com

PRINTED IN THE UNITED STATES

SABIAN WEB STORE
NOW OPEN

CHOOSE FROM A HUGE SELECTION OF SABIAN SOFTWEAR CLOTHING AND ACCESSORIES.

SABIAN.COM

BOWLING SHIRT

DRUM KEY KEEPER

'DRAGON' BASEBALL T

BACK PACK

'KEEP IT REAL' T

NEIL PEART PARAGON POSTER

GOTH SKULLY

> ALSO AVAILABLE AT YOUR LOCAL MUSIC RETAILER

Steve Jordan

It seemed as though Steve Jordan had become a "forgotten man" in the drum world. He hasn't shown up much in ads or at drum events, and he hasn't been highly visible on major tours. Now I see why. He's been too busy *doing* his job to spend time *talking* about it.

And what a job: producer, player, and articulate proponent of all that's strong and effective in drumming. Steve expresses his opinions with authority and passion...just like he plays his drums. Thanks for a great story on a great artist. **Fred Milanti**

Jake Hanna

Bravo to Robyn Flans and *MD* for the story on Jake Hanna. Jake is one of the true masters and has been overlooked for way too long. Great stuff. **Butch Miles**

I was in high school when Jake was cookin' with Woody Herman. I learned so much—just by listening—that when I play those Woody charts today it feels as though Jake is there with me. And to think that for most of his career he made those great sounds with a basic four-piece kit and barebones two-cymbal setup! **Martin J. Jacobs**

Life On The Road

I haven't laughed as hard in months as I did while reading Jon Wurster's "Life On The Road" feature in your October issue. The photos alone were a riot.

Of course, the humor was made all the more personal by the fact that I've been living exactly that life. I'm in my third "road band" in ten years, and we're still trekkin' in the van and sleeping on floors. But I go to sleep on those floors every night thinking, "Someday...someday...." **Adam Rasmussen**

You Be The Judge

I loved Adam Budofsky's "You Be The Judge" editorial in the October issue. Once again, an *MD* editor has nailed a troublesome issue. We're in an age where technology is becoming the main ingredient in music.

What happened to the times when musicians really worked at recording a track—right in the moment, with the reels running—letting minimal mistakes remain? Would anyone argue that Led Zeppelin could have done better with digital technology and programs like Pro Tools when they recorded their albums? **Rolf Gunnar Hauge**

Peter And Puresound

Whoops! It's been brought to my attention that in my *Ask A Pro* response in the September '05 issue, I said I used "Purecussion snare wires" instead of "Puresound snare wires." I dashed off that *Ask A Pro* answer in a bit of a hurry and got my "Pures" mixed up.

My apologies to all concerned, especially Yoav DeBasc of Puresound. His snare wires are excellent, and I do use them. I regret the error. **Peter Erskine**

Lissa Wales

As we went to press for this issue, we learned that long-time *MD* contributing photographer Lissa Wales had lost her courageous battle with leukemia. She passed away on Saturday, October 1, in Phoenix, Arizona.

Lissa's photos appeared in *Modern Drummer* (and many other music magazines) for more than twenty years. She also shot for most of the major percussion manufacturers, showcasing their artists and documenting special events.

The regard in which Lissa was held by the drumming community is reflected by the roster of artists who came together on September 10 in Phoenix to stage a benefit concert on her behalf. *MD* will carry a full report of that concert, and more about Lissa, in our upcoming February issue. In the meantime, we offer our condolences to her family and friends.

Dropped Beat

The list of Sheila E's MD Festival sponsors that appeared on page 58 of the November issue erroneously included Evans Drumheads. Sheila's drumhead sponsor was Remo.

Photos of Steve Jordan on pages 43 and 46 of the October issue were inadvertently uncredited. They were taken by Rob Shanahan.

Our "Drum Dates" listing in the October *Update* incorrectly stated that the University Of California marching band recorded "Tusk" with Fleetwood Mac in 1979. It was, in fact, the famous University of *Southern* California (USC) Trojan Marching Band.

How To Reach Us

MD's Readers' Platform,
12 Old Bridge Road,
Cedar Grove, NJ 07009 or
rvh@moderndrummer.com.

continued on page 12

HAND CRAFTED SINCE 1972
drums
dw
The Drummer's Choice®
MADE IN USA
The Drummer's Choice.® Period.
www.dwdrums.com

 continued from page 10

On Turning 30

Several friends of *MD* were kind enough to check in with us on our thirtieth anniversary. Drummers are the best!

Seeing *Modern Drummer* from the start, [late *MD* publisher and founder] Ron Spagnardi's motive was to give everybody a chance to shine. He was marvelous. *MD* gives everyone a chance, not just the guys with a big name. The magazine is all class.

Louie Bellson

I was in Buenos Aires last month, and kids came up to me with copies of *Modern Drummer*. This magazine has connected drummers from all over the world.

Gregg Bissonette

When I began playing, *Modern Drummer* was invaluable as a resource to know what was out there. The magazine continues to unite the drumming community as a reference for all types of playing. The interviews have allowed the face behind the kit to have a voice, often for the first time, while most media tends to focus elsewhere. But we all know that a band is only as good as its drummer. Happy anniversary *MD*!

Chris Adler

Modern Drummer's Festival Weekend ('05) was one of the greatest drumming events I have ever seen—the presentations, gear, technology—all were super professional. Best of all, the camaraderie of the drummers and percussionists was wonderful. It made me feel like "family." Congratulations on your thirtieth anniversary!

Alex Acuña

For thirty years, *Modern Drummer* has signposted new ideas, techniques, styles, and cultures, and facilitated the coming together of the like-minded across continents. It has managed to energize the lazy, encourage the determined, and calm the over-heated. Long may it do so!

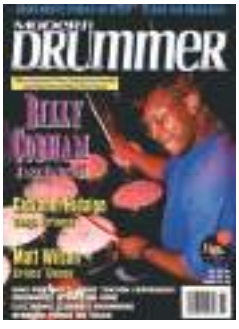
Bill Bruford

Without a doubt, *Modern Drummer* is the best drum magazine in the world. People who don't read the magazine are really missing out. If I had a dollar for every time I used something from *MD* for my students, I would be a millionaire.

Jason Bittner

There are so many things in *Modern Drummer* that can help you get to the next level. *MD* is the leader. I always read the magazine and it helps me to improve. It has impacted so many drummers today.

John Blackwell Jr.



Modern Drummer has kept the community together. Congratulations on your thirtieth!

Billy Cobham

Modern Drummer was the first magazine that educated us about our heroes. *Modern Drummer* is the only magazine that told me about Harvey Mason and Steve Gadd. And *MD* isn't prejudicial about the music. If you can play, you'll be in the magazine.

Dennis Chambers

Modern Drummer has been a big part of my life from as early as I can remember. It's the industry standard and has become a tool for all of us to learn from other drummers the world over, by better understanding how they think. *MD* is something we can all learn from and become more inspired to be better players. Congratulations on thirty years!

Keith Carlock

Modern Drummer has made the single greatest impact on the drumming community. My desire to be on the cover was a huge catalyst. What *MD* did for drummers in the '70s, '80s, and '90s is the same as what the Internet has done for public information today.

Jimmy Chamberlin

Modern Drummer is the premiere drum magazine. I have learned a great deal from articles covering drummers who play all types of music. I've also ripped off drummers who wrote their stuff out in the magazine. I play those licks on gigs, and people think I came up with them—you have to love that!

Mike Clark

It is amazing that a magazine can sustain thirty years of a following based solely on drumming. And *Modern Drummer* has stayed true to what they started with. The magazine doesn't put sexy girls with bikinis on the cover to sell magazines. They put *drummers* on the cover. And drummers are usually pretty ugly. *MD* never sold out. They've stayed true to the art form.

John Dolmayan

Modern Drummer is such an important institution in the world of drumming. The magazine has united the drumming community in a way that hadn't been done before. It gave us a platform for discussion, and kept us informed as to what was happening in the industry. In a way every issue is like going into your local drum shop and hanging out with other drummers and learning new things. The exercises, transcriptions, and music analysis sections are always enjoyable, and everyone from pros to amateurs can benefit. Congrat-ulations, *MD,* and thanks for giving me and countless others a publication devoted to a subject that we love dearly.

Billy Drummond

Modern Drummer has served generations of drummers in a positive and informative way. Congratulations on your thirtieth anniversary!

Anton Fig

Being a hungry young drummer living in Australia, I'll never forget when I read the first few issues of *MD*. I was so far removed from the center of the action, and the magazine gave me the insight I needed. It put me in touch with the world of drumming.

Virgil Donati

The yearly *MD* Festival is great exposure for various players. Several drummers have told me they didn't know about me until they saw my performance on the *MD* Festival video. I also appreciate the nod the magazine gives to pioneers who made it possible for us to smile every time we strike a drum *and* get paid for it. Keep up the great work.

Jeff Hamilton

Modern Drummer has been a bible for drummers. It's like the *New York Times*. It's a fixture.

Simon Phillips

Modern Drummer has done an excellent job of keeping the public aware of what's happening on the scene and of inspiring new drummers, like myself. Sometimes as a drummer in a specific genre, you wonder what's going on elsewhere, and *Modern Drummer* provides the information needed to keep everyone up to date on what's out and what's happening.

Eric Harland

For many years, *Modern Drummer* has been a staple in the culture of drumming throughout the world. I'm content in knowing that the artistry of drumming is distributed to drum enthusiasts with charisma and content. Keep on strokin', *MD*!

Ali Jackson

Happy anniversary to Isabel Spagnardi and the *MD* staff. A special thank you to Ron Spagnardi and a "tip of the hat" to his memory. Ron gave me an opportunity to write for *MD*, which helped shape what I've been able to do educationally. Ron would be proud of the magazine's continuing efforts to educate, inform, and document the history of the drumming tradition in the modern era.

David Garibaldi

Three *Modern Drummer* articles come to mind as being particularly important. The first was a cover story with Elvin Jones, covering specifically his concept of time. It did and continues to have a profound affect on my sense of pulse. The second article was where *MD* gave Tony Williams the floor. I loved it! The third was an article on my teacher, Alan Dawson. I had just graduated from Berklee, and being a professional musician was inconceivable. When Alan mentioned that I was one of the up-and-coming drummers to watch, it put immense pressure on me, but ironically it helped me to persevere. I am forever grateful to be the recipient of his teachings. Happy anniversary, *MD*!

Billy Kilson

Congratulations, *MD*! The first issue I bought had an article on Mel Lewis and the guy from Big Country [Mark Brzezicki]. At that moment I thought, "Now *that's* a magazine that celebrates diversity." Also, a big thanks for supporting the fringe element of the art too!

David King

I grew up among the cornfields of west-central Illinois, where the opportunity to see drumming legends live was rare. It was at a clinic that I discovered *Modern Drummer* magazine. The first issue I purchased had Carmine Appice on the cover and included an interview with Jack DeJohnette. Wow, I was hooked, and this twelve-year-old aspiring drummer sent in the subscription card! *Modern Drummer* was bi-monthly then, and I would read it cover to cover. It was so exciting and a stimulus to practice! I discovered so many masters that became my heroes.

One example was an issue that had Neil Peart on the cover and included an interview with Paul Motian. I had no idea who he was, but I felt his presence as I read what he said about playing music. Twenty-five years later, Mr. Motian continues to be an inspiration as a drummer, composer, and bandleader.

MD is an extraordinary way to connect with drummers of all styles and discover their roots and influences. The impact that the publication has had on my career is immeasurable. Founder Mr. Ron Spagnardi's vision motivated me as a kid in farm country to pursue playing music with the drums, and the motivation continues *today*. Happy thirtieth birthday.

Matt Wilson

Modern Drummer has always been a great learning tool and source of information. And it's done a great job of presenting all aspects of different types of drumming in a diplomatic way. *MD* has been a main catalyst in creating the drum industry as we know it.

Stanton Moore

Modern Drummer has become the definitive source for drumming info worldwide. This forum has benefited players, manufacturers, and listeners across the board. I certainly look to *MD* for info about all aspects of the drumming scene, and I've benefited from that knowledge as well as from the exposure I have gained through its vast reach.

John Riley

MD played a pivotal role in making the drumming community be stronger than ever. I've always read it, because it's the ultimate source of information for anyone who simply loves drums and music—like me!

Antonio Sanchez

As a kid, *Modern Drummer* was only available in a few stores in Germany, and it really helped me improve my English! It was a constant source of inspiration.

Thomas Lang

Modern Drummer is a conduit to jazz/rock/pop/folk/speed/slow/old, and young drumming. Without this magazine, I would feel isolated. *MD* has given me a platform where, in the process of writing, I have to clarify my thoughts, which seals the information in my heart and brain. I'll always be grateful.

Billy Ward

I don't believe any of us would know what we'd do without *Modern Drummer*. It's been a beacon of light. It has been the central truth yardstick of the industry. *MD* is the forerunner.

Zoro

I'm glad that the drumming community has had *Modern Drummer* all of these years to help promote the artists, inform the public, and inspire the young. I still have my very first copy with Buddy Rich on the cover! Here's to another thirty years…and then some!

Dave Weckl

Identifying Zildjian Cymbals

I have some questions regarding two cymbals of mine, which are shown in the accompanying photos. Both of the cymbals seem to be "medium" in weight by today's standards. I use the 18" sizzle in "lighter" situations as a crash/ride, and the 19" as a crash or alternative to my main ride (an old K Custom 18" Steve Gadd model), which has a little more ping. Is there a way to find out how old they are, and from what series? **Abbe Enhorning**

Zildjian's John King responds, "Each of your cymbals were considered A Zildjian crash or crash/ride models due to the large bell design present on each instrument. It's difficult to ascertain a definitive date of manufacture, but it does look like both cymbals were made in the late 1970s or very early '80s. The lathing style and trademark design tend to confirm my guess.

"Our current 18" A Zildjian medium thin and crash ride models weigh between 3 lbs. 2 oz. and 3 lbs. 8 oz. The same weight categories for a 19" would run from 3 lbs. 8 oz. to 4 lbs. Any weight over the specifications given for each size would then place them in a medium crash category or higher (such as Rock crash)."

Combo Tunes To Study

I recently started as a jazz studies major at Roosevelt University in Illinois. Can you suggest some basic tunes for me to learn to prepare for drumming in small combos? **Donal Marler**

We forwarded your question to Marc Dicciani, who, besides being a writer for *MD*, is director of the School of Music at the University Of The Arts in Philadelphia (and an outstanding jazz drummer). He replies, "Here's a list of really 'standard' tunes—in various categories—that are likely to be called on a jazz gig. Some are more or less likely to be played depending on the level of the musicians. For example, 'C-Jam Blues' is not likely to be called on a pro gig or one with advanced players, while 'Billy's Bounce' is not common for a younger group to play. I hope you find this information helpful."

Blues (standard 12-bar): "Straight, No Chaser," "Billy's Bounce," "Au Privave," "C-jam Blues."

Rhythm Changes (standard A-A-B-A or other 32-bar form): "Autumn Leaves," "Oleo," "So What," "I Got Rhythm," "Anthropology," "Have You Met Miss Jones?," "There Will Never Be Another You," "Just Friends," "Joy Spring," "Green Dolphin Street," "Recordame," "Stella By Starlight," "There Is No Greater Love," "What Is This Thing Called Love?"

A-B-A-B (some slightly non-standard form): "All The Things You Are," "Four," "Giant Steps," "Alone Together," "Cherokee," "I'll Remember April," "Invitation."

Odd Time: "All Blues" (can be played/felt in 6/8 or 3/4), "Someday My Prince Will Come."

Bossa Nova/Samba: "Blue Bossa," "Girl From Ipanema," "Triste."

Ballad: "Body And Soul," "My Funny Valentine," "'Round Midnight," "My Romance," "My One And Only Love."

Improving Tom Sounds

I recently bought a new entry-level kit. The kick sounds sweet and the snare sounds good (thanks to a little tape and paper towels). But the toms are far from spectacular. I bought some double-ply batter heads in an attempt to get a deeper sound, but the drums still ring and just sound awful.

I know that single-ply heads produce a much clearer, more accurate sound, but I really want the toms to have a deep, full sound. Can you offer any advice on head selection and/or tuning? **Mike Sowers**

It sounds like you have *two* problems to solve: obtaining more depth and "bigness" from the toms and controlling drumhead "ring."

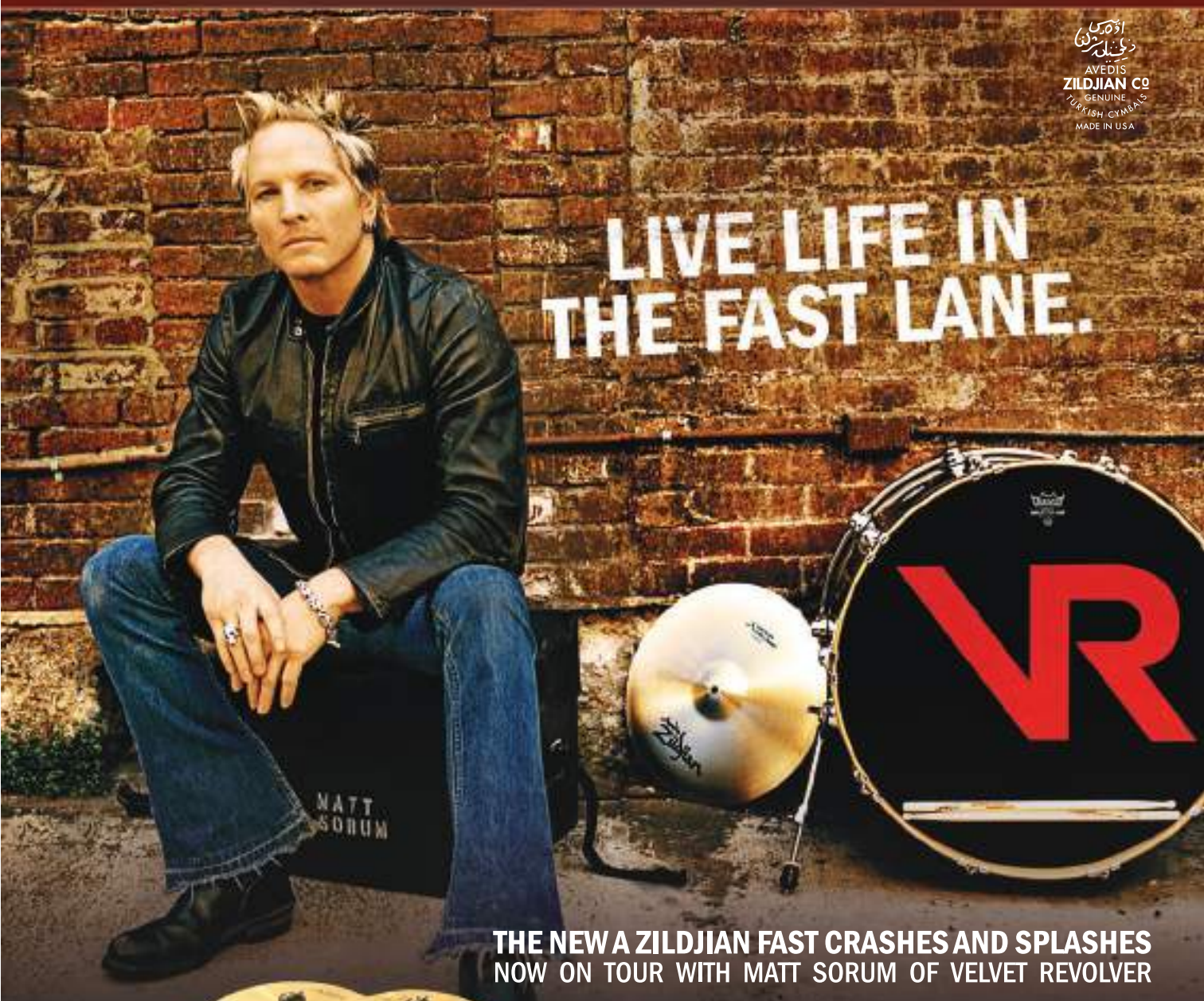
In our experience, depth of pitch is best achieved by the use of twin-ply heads. "Bigness" is best achieved by using uncoated heads, which produce a fuller "drum" sound and a little less "stick-on-plastic-head" attack sound.

Ring control can be achieved by using self-muffling heads, or by adding a little "outboard" muffling (such as Moon Gel, Drum Gum, Zero Rings, or the time-tested home-made tape-and-tissue muffler) to otherwise unmuffled heads.

We suggest that you try Remo Pinstripe, Aquarian Performance II, Attack Two-Ply Medium, or new Evans EC2 heads (which are all self-muffling), or clear twin-ply heads from any major brand coupled with adjustable external muffling. And don't forget that how you tune the *bottom* heads also has a lot to do with drum tonality, as well as with overall drum ring. In order to reduce ring, clear single-ply bottom heads should be tuned to either match the pitch of the top heads, or be slightly lower. When they are tuned higher (which is a more traditional procedure), they will add resonance and projection, which you may be hearing as overall drum ring.

QUESTIONS FOR MD'S DRUM EXPERTS?

Send them to It's Questionable, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009, or rvh@moderndrummer.com. Please include your full name with your question.



THE NEW A ZILDJIAN FAST CRASHES AND SPLASHES
NOW ON TOUR WITH MATT SORUM OF VELVET REVOLVER

From The Cult, to Guns N' Roses, and now to Velvet Revolver, Matt Sorum has counted on the iconic A Zildjian Series night after night. So how does Matt continue to stay on top? The same way Zildjian does. By taking a classic sound and adapting it to today's music. Introducing the new A Zildjian Fast Crashes and Fast Splashes. Bright, natural, and musical. Simply put, the classic A Zildjian sound with a faster response. Give them a try at your local Zildjian retailer and accelerate your sound.

A Zildjian Fast Splash 8 10 12
A Zildjian Fast Crash 14 15 16 17 18
New! Matt Sorum Artist Series Drumstick

Zildjian®

©2005 Avedis Zildjian Company
THE NEW
ZILDJIAN.COM

Alex Solca

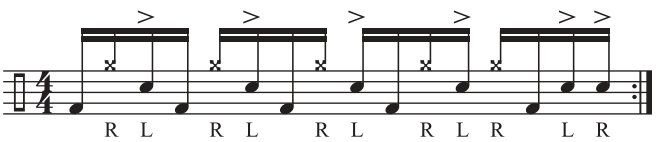
Tom Brechtlein's "Don't Let Go" Groove

Q Your grooves on Manhattan Transfer's *Couldn't Be Hotter* make that whole album for me. But try as I might, I can't seem to get the groove you lay down on "Don't Let Go." Could you shed some light on it for me?

Doug Topolski

A Hey Doug! Thanks for the compliment. It's been a while, but I'll answer your question the best I can. The groove on "Don't Let Go" is basically a pseudo-New Orleans second line beat played between the bass drum and the snare. (Refer to the example below).

The pattern shown is written in 16th notes. You should swing them a little to get the feel. Once you get the basic bass/snare pattern down, try adding in the hi-hat with the right hand.



I hope that helps you out. Keep a-goin'!

Jim Keltner's Percussion Sounds

Q I've been a big fan of yours for many years. I love your playing; it's so soulful and subtle. I had the opportunity to meet you at Capitol Records last year, and you were so genuinely nice and friendly. Thank you for spending time talking with me. Your personality is as much of an inspiration as your playing.

I have two questions for you. The first pertains to "Verona" off Bill Frisell's *Gone, Just Like A Train*. I'd like to know what setup you used and how you recorded it. Did you play shaker and tambourine while playing drumset (I've seen you do that before), or did you overdub the percussion parts?

Secondly, on "Cecilia," from Simon & Garfunkel's recently released live DVD, you used a stick with two egg shakers attached to it. It didn't look like they were taped; they seemed to be bouncing slightly off the stick. How did you attach them?

Sebastian Aymanns

A Thanks for your very kind sentiments, Sebastian. My setup for *Gone, Just Like A Train* included a bass drum, three snare drums, a floor tom, and a remote hi-hat stand. There were no percussion overdubs. Throughout that whole album I played maracas attached to sticks, and instruments like tambourines and Remo Spoxe on the remote stand. But on "Verona" I'm playing some sounds through a KAT electronic trigger-pad unit and others from the remote hat, along with the drumset. A setup like this can be unwieldy, but I think of it as a nice alternative to overdubbing stuff after tracking the normal hat, snare, and bass drum combination.

As to your question about "Cecilia," what you thought were egg shakers were actually vitamin- or mustard-jar caps. I've been using them on records for years, but playing with them live requires a heftier version. Even so, I trashed them every night. Paul Simon's percussionist, Jamie Haddad, had a friend of his make some stronger posts to attach to the sticks, which worked great. But even after all that they really don't seem to survive the mix in a big, live setting.

WIN A TRIP TO ZILDJIAN.
MEET MATT SORUM
OF VELVET REVOLVER

Enter the A Zildjian Matt Sorum Sweepstakes for a chance to win the following:

3 GRAND PRIZE WINNERS:
All expense paid trip to Zildjian World Headquarters in Norwell, MA, to meet Matt Sorum of Velvet Revolver. A complete Zildjian Cymbal set-up*, 36 pairs of Matt Sorum's New Zildjian Artist Series Drumsticks, $100 of assorted Zildjian Basics and the A Zildjian Exclusive "Backstage" Promotional Video featuring Matt Sorum.

25 SECOND PRIZE WINNERS:
One New A Zildjian Fast Crash Cymbal, 12 pairs of Matt Sorum's New Zildjian Artist Series Drumsticks, $50 of assorted Zildjian Basics and the A Zildjian Exclusive "Backstage" Promotional Video featuring Matt Sorum.

50 THIRD PRIZE WINNERS:
Six pairs of Matt Sorum's New Zildjian Artist Series Drumsticks and the A Zildjian Exclusive "Backstage" Promotional Video featuring Matt Sorum.

ENTRY FORMS ONLY AVAILABLE FROM PARTICIPATING ZILDJIAN DEALERS!

NO PURCHASE NECESSARY FOR ENTRY: Sweepstakes open to legal residents of the USA and Canada. Void where prohibited by Law. Offer runs Aug. 1st - Jan. 15th, 2006. For details of Sweepstakes rules and regulations, please see entry form, go to zildjian.com/azsweepstakes.htm, or write: Avedis Zildjian Company, A Zildjian Matt Sorum Sweepstakes Promotion, 22 Longwater Drive, Norwell, MA 02061.

* Set-up consists of 1 pair of HiHats, and 4 cymbals

Zildjian®

©2005 Avedis Zildjian Company
THE NEW ZILDJIAN.COM

Dillinger Escape Plan's
Chris Pennie
On Study Materials

Q You are a constant source of inspiration to me. Every time I hear you play, it makes me want to practice. I especially admire your well-rounded approach. I have several questions for you.

1. I read that you worked from the Gary Chaffee *Patterns* books, as well as from Gary Chester's *New Breed*. Do you have any suggestions on how to work from those books? Which exercises have you found to be the most rewarding?

2. I have about four hours per day to practice. Could you give me some suggestions on how to balance a routine to work on technique (hands & feet) and facility on the kit?

3. For your hand technique, do you use more of a French grip (using your fingers) or more of a Moeller approach (with a whipping action from the wrist)?

4. Are there any other books or exercises that you recommend?

Thanks for being a constant source of motivation and inspiration. **Matthew Acton**

A Thank you for the great questions. Let me answer them in order.

1. Yes, I have worked and continue to work from the *Patterns* and *New Breed* books. These are great publications. I've found that working through all the material in each section individually helped me create a strong fundamental understanding of different styles and systems. After working separately from each book, I would mix ideas from different books, or imply ideas. A great example would be taking a paradiddle sticking from Stone's *Stick Control*. I'd use the RLRR LRLL sticking to set up a backbeat, and work that against the Chaffee "Fat Back" exercises.

2. Having a disciplined, well-balanced routine will help you see progress. Since there's so much to learn and never enough time in a day to obtain it, I chart out what is important for me to work on directly. Time permitting, I'll break down my routine like this: The first half-hour would be spent on hands, with the second half-hour on feet. After I'm loose, I'll work from the books and on Dillinger material for around two hours. For the last forty-five minutes I'll groove and improvise to get ideas.

3. I use French grip *and* the Moeller technique. I'll use the wrist and arm in a whip-like motion to get volume, and I'll use the fingers for rolls or different stickings. The most important thing to keep in mind is to relax and let the stick do the work. Concentrate on the rebound. Make sure everything is fluid and working together.

4. Three of my favorites among the many great drum books out there are *Beyond Bop Drumming* by John Riley, *Conversations In Clave* by Horacio Hernandez, and *Future Sounds* by David Garibaldi. Also check out the music columns in every *MD*. There are so many amazing ideas in each issue.

Repeat Bar
A Classic Quote From MD's Past

"The most important thing to do is listen carefully to the music. You listen, you listen some more, and *then* you play. And if you don't hear anything, stay quiet."
Drumset and percussion giant **Airto**, June 2000

Want to ask your favorite drummer a question?

Send it to:
Ask A Pro, Modern Drummer,
12 Old Bridge Rd.,Cedar Grove, NJ 07009
Or email:
rvh@moderndrummer.com

THE FACULTY. THE PROGRAMS. THE CITY.
thecollective
THE WORLD'S PREMIER DRUM SCHOOL

thecollective 541 Avenue of the Americas, New York, NY 10011 212-741-0091 www.thecollectivenyc.com

A Mystery No More

Absolute Nouveau Lug

Innovative design lifts the lug off the drum for increased sustain.
It allows head changes in less than 30 seconds.
Yamaha innovations are developed with the music and musician in mind.

YAMAHA DRUMS
100% HANDCRAFTED

©2006 Yamaha Corporation of America. Yamaha is a registered trademark of Yamaha Corporation. All rights reserved. **www.yamahadrums.com**

Mark Schulman
Wrapped In Velvet

When Matt Sorum broke his hand this past summer while water skiing, Brian Tichy got the call to fill in with Velvet Revolver while on a short break from touring with Billy Idol. When Brian resumed his duties with Billy, Mark Schulman got the call to finish out the tour. "They needed a singing drummer," Schulman explained a couple of days into the gig. "They were playing in Australia at the same time I was playing with Cher, so we watched each other's shows." Schulman actually had to miss his own engagement party to do the Velvet Revolver gigs. "My mom always taught me that the show must go on," he laughs. "So she was very understanding, as was my fiancé.

"Matt and I are similar in background," Mark continues. "We're rock players, but we're both very groove-based, as opposed to being completely linear players. I always thought of myself as a soul drummer who hits hard."

Schulman had five days to learn the Velvet Revolver set—with no rehearsals. The day he played Ozzfest with the band, Mark had a twenty-minute run-through in the dressing room and then he was on stage with a kit he had only played twice. "Here I was going from the Cher gig—a well-staged, perfectly manicured mix I had been used to for three years—to this wild stage volume with a monitor mix I wasn't even able to rehearse with! All things considered, it went pretty well."

With Cher, Schulman had been using five toms—8", 10", 12", 14", and 16", with a 24" kick and a lot of electronics. But immediately with Velvet Revolver, he asked for a 26" bass drum. Gretsch sent him an orange sparkle heavy metal kit, with 13", 14", 16", and 18" toms. "It's really cool," Mark says. "And I'm using Sabian 20" crashes, a Paragon ride, 15" hats, and a 20" China—John Bonham meets Buddy Rich." Schulman adds that he's using a double pedal for the endings of certain tunes, something Sorum doesn't do. "My goal is to emulate Matt closely," Schulman says, "adding just a slight bit of my signature to it."

Working with Velvet Revolver can be physically challenging. "I'm expending every bit of energy I have on every song," Mark says. "And I'm singing in 90° weather. When you're drumming and singing, you really have to be conscientious about when you're taking breaths."

And how are Schulman's hands holding up to the pounding of a big rock gig? "I've done a few big rock tours, like with Foreigner and Billy Idol, and even Richard Marx back in the day, where it takes about a week to get into condition," he says. "Trust me, I'm not complaining. I'm loving it. But it's definitely a challenge to constantly play at the brink of exhaustion."

Robyn Flans

Adam Nussbaum

A Big Beat That Breathes

Adam Nussbaum interrupts a rehearsal with guitarist Wayne Eagles and bassist Mike Milligan. Adam has just met the two, who've flown him into Ottawa, Canada from New York so that he'll fire up their concert with his muscular yet supremely sensitive approach. Adam's got all of thirty minutes to tackle their repertoire, then it's game time.

"Listen, guys," Adam cautions, "I may *appear* to slow down, but I'm not going to slow down." In other words, even at breakneck tempo, he's going to be making things seem less frantic and more comfortable.

The night's performance comes off flawlessly. Afterwards, Adam reflects on his earlier remarks: "Many musicians are used to a drummer playing towards the top part of the beat. Invariably when they get someone who has a broader sense of time, they may feel it's slowing down if they're not used to that feeling. I'm trying to keep some width to the beat and let it breathe. I've always been attracted to a 'big beat,' thanks years ago to Mitch Mitchell, who opened up the door for me to Elvin Jones and Mel Lewis."

If you want to witness Nussbaum stretch out live, see him with John Abercrombie and Dan Wall. "It's wonderful getting together with old friends," says Adam. "It's like any relationship. Once you develop the trust factor, great things can happen."

Otherwise, look for a recording Adam is completing with some other longtime pals, Steve Swallow and David Liebman. They'll be touring Europe in April, billed as WE3.

It'll be time well spent searching out Adam on Danish guitarist Uffe Steen's latest release, *Play*. Even if you've followed Nussbaum since the '70s, you'll be stunned by his deft, fusion-like chops. It's certainly a turnabout from his recent playing in Joe Sample's acoustic trio. Says Adam, "I'm just trying to be supportive and creative in every musical situation." For more info go to http://mark4.ram.tripod.com/NussbaumWeb/index.htm.

T. Bruce Wittet

The Greenhornes' Patrick Keeler

Garage Rock Maestro

In a business where personal connections often lead to career-impacting gigs, Greenhornes drummer Patrick Keeler is especially grateful for his friendship with White Stripes guitarist Jack White. It was White who handpicked Keeler and Greenhornes bassist Jack Lawrence for the rhythm section on country legend Loretta Lynn's Grammy-winning 2004 album, *Van Lear Rose* (which White produced).

"Jack invited us down to Nashville without telling us what the project was," Keeler offers. "When we arrived, we met Loretta and recorded demos of maybe six songs. We ended up keeping everything, and then went back a few weeks later to finish the record. It was amazing to be recording the first Tennessee waltz I've ever played and hear Loretta Lynn in the next room singing in my headphones!"

Not having played country music before, Keeler relied on his solid knowledge of drumming rudiments to handle any challenges that came up in the studio. "I started playing at age seven," he says, "and my drum instructor had me practice rudiments for *years* before I ever sat behind a drumset. Once I started playing, we covered rock, jazz, Latin, and just about every style. If I got stuck during the sessions for *Van Lear Rose*, I'd think, Oh, I remember doing something like this. I'm not very technical, so the record was pretty much all feel."

The Greenhornes are considered to be one of the more remarkable bands of the American garage rock revival. Their latest EP, *East Grand Blues*, provides an excellent showcase for Keeler's groove-oriented playing. It's reminiscent of British Invasion drummers like Mitch Mitchell, The Kinks' Mick Avory, and Viv Prince of The Pretty Things.

"My playing is much simpler on this EP than when I was twenty and just going ape," Keeler laughs. "As a band, our ability to play together is much tighter, so my playing comes across smoother." Keeler and Lawrence are also part of the Jack White/Brendan Benson collaboration, The Raconteurs, which the drummer refers to as "a straight-up rock band that's pretty much all over the map stylistically."

Gail Worley

Neil Diamond's

Ron Tutt A Total Pro

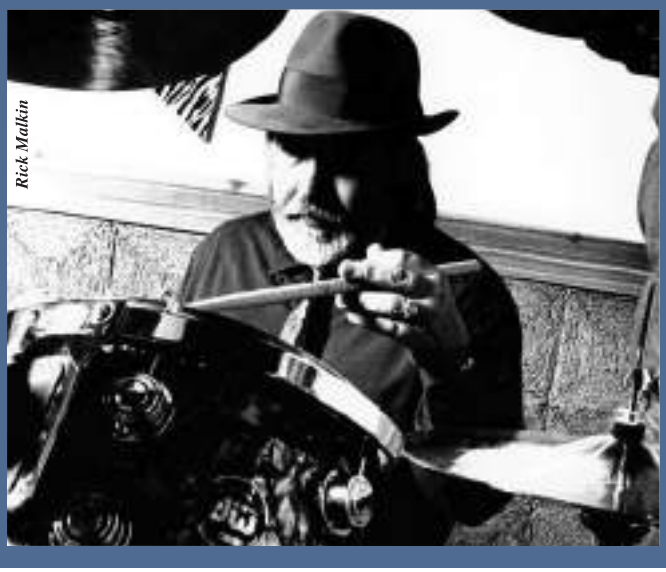
Ron Tutt might be most known as Elvis Presley's dynamic '70s-era drummer, but he's in fact had an amazing and varied forty-year drumming career. Ron spent most of 2005 on the road with Neil Diamond, whom the drummer has worked with since the early '80s. And while that kind of nonstop road work can be tiring, Tutt says, "I really wouldn't know what else to do with myself. I'm not ready to retire. If the opportunity is there for me to work, it's silly not to enjoy it."

The challenge in the two-hour-plus set, Tutt says, is keeping the material fresh. "With Neil's show, it's all about the music and the songs," the drummer says. "Trying to think of interesting things to do with those songs while keeping consistent with what you know works is the challenge. Every major leg of the tour requires a total revamping. It's very musical. We had a string quartet last time, and now we have four horns. So the arrangements and musical treatments are different and, I think, very tasty."

Diamond performs mostly in stadiums, which Tutt says in the past have been an acoustical nightmare. "You had to try to block out any slap-back or reverberation that would be a distraction to you," he explains. Thankfully, for this tour the band has started using molded in-ear monitors. "Now there's not a single monitor on our whole stage, and I don't have a problem with slap-back. The in-ears have been working well."

Tutt also recently contributed to John Wackerman's duet project, about which he says, "The idea of the album is for John to create music in the style of the various drummers he's asked to come on board to play." Among the other drummers Wackerman plays duets with are Jim Keltner, Alex Acuña, Josh Freese, Steve Smith, Simon Phillips, and Steve Gadd. "For me, I think he captured what those from the Elvis world would think of me," Ron says. "It was written out, but there was enough freedom to not be restricted."

Robyn Flans



Rick Malkin

MAPEX

Purchase a new five-piece M Birch in 2005 and get a sixth piece free! See your retailer for details.

sixforfive

ATTACK.

DOUG **PELLERIN** *OTEP*

Send ten thousand people into a wild, uncontrollable, head banging frenzy.

The M Birch Series delivers thunderous tone and rich resonance at a price that wont pulverize your budget.

www.mapexdrums.com

Lindsay Jamieson

Brushing Up With Ben Folds

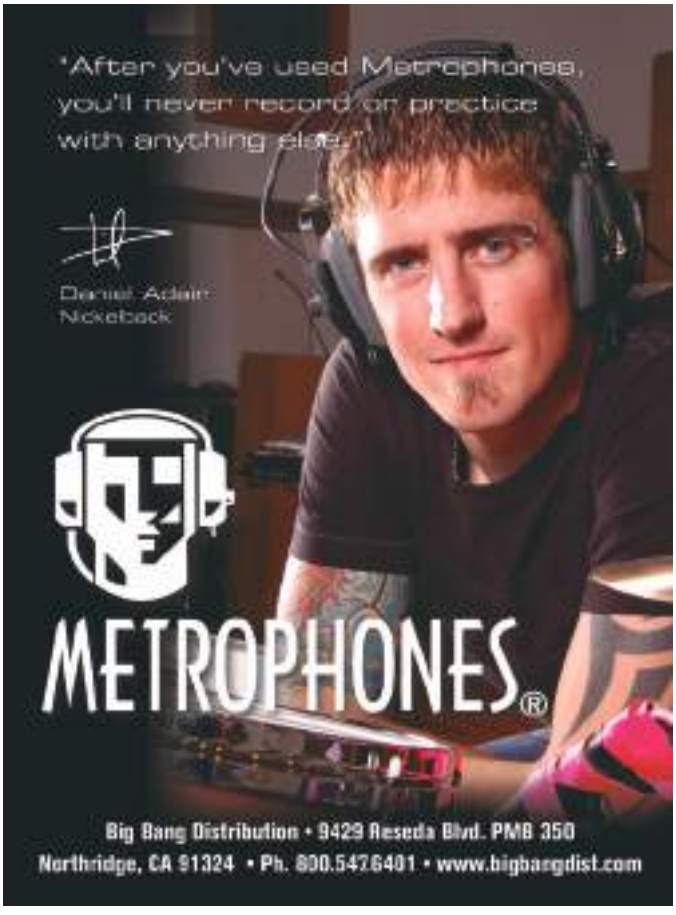
Walking down a street in Nashville, Lindsay Jamieson is explaining how playing brushes live for two years changed his style. "It made me concentrate on groove and nothing else," the drummer shares. "It was all about finding a light shuffly groove rather than flailing around the kit trying to impress people. Other than that, it made me excited to use sticks again."

Brush *and* stick talents came in handy when Jamieson hooked up with Ben Folds in 2003. The drummer added his talents to Ben's EP *Speed Graphic,* and then played on the Folds' produced William Shatner album, *Has Been*. The two clicked, and Folds invited Jamieson back to record his sophomore solo album, *Songs For Silverman*.

Turns out the *Silverman* dates tested Jamieson's talents on a number of fronts. "The song 'Bastard' was an interesting one," the drummer recalls. "Its working title was 'Math Rock,' because there are so many time signature changes. There's 3/4, 4/4, 5/4, 6/8, and 7/8, and all in different combinations. Now, of course, I just know the song and how it goes, but it took ages to learn."

When Folds, Jamieson, bassist Jared Reynolds, and pedal steel guitar player Bucky Baxter sat down in the studio with just an idea for the song "Prison Food," things were a bit different. "Ben was whispering chords, ideas, and stops in the headphones," Jamieson explains. "That was a really good spontaneous expression of all of us. And the little drum break in the middle is something that I've been experimenting with in another band, where as the drummer you stop being the man responsible for the time and the grid is kept by other instruments, the bass in particular. That allows you to pull the time and be slightly late. It was fun to sneak a bit of that on to the album."

David John Farinella



NEWS

Jason Bittner has a slammin' new Web site, www.jasonbittner.com. And check out Jason on the new Shadow's Fall DVD.

Terry Bozzio is brilliant on *Chamber Works*, recorded with Holland's classical Metropole Orkest. (Read the review on page 160.)

Maceo Parker recently released *School's In,* with **Jamal Thomas** on drums.

Stryper is back with a new album, *Reborn*, with **Robert Sweet** on drums.

Ringo Starr and **Jim Keltner** are on the recently released two-DVD set of George Harrison's 1971 all-star benefit, *The Concert For Bangladesh*.

Guster drummer **Brian Rosenworcel** produced Sam Champion's CD *Slow Rewind,* featuring **Ryan Thornton** on drums.

Alan Evans is on Soulive's latest, *Break Out*.

Ian Falgout just finished recording with The John Wilde Group and is currently on tour with the band. He has also been working with Nigerian singer Uru.

Anthony Citrinite is on The Smashup's new CD, *Being And Becoming*.

Jarrod Montague is on Taproot's latest, *Blue-Sky Research*.

Donny Baldwin is on the new Lydia Pense & Cold Blood CD, *Transfusion*. **David Garibaldi** makes a guest appearance on two tracks.

Bill Champlin & Sons Of Champlin are back with a new release, *Hip Lil' Dreams*. **James Preston** is on drums, with **Billy Ward** making a guest appearance on one track.

Dave Brogan is on the new Animal Liberation Orchestra CD, *Fly Between Falls*.

Barrie Nathan has a new CD out, *New Blues,* featuring bassist Mick Hutton.

Mardo's multi-instrumentalist and songwriter **Robert Mardo** is playing drums and guitars on the band's latest CD, *House Of Restitution*.

Sean Siner is on Shimmer's self-titled debut on Cake records.

Chris Bailey is on Swing Out Sister's latest, *Live*. **Jody Linscott** is on percussion.

Rick Montalbano is on Jane Monheit's first holiday-themed album, *The Season*.

Frank Lombardi is on drums, percussion, and vocals on the new concert DVD *Dickey Betts & Great Southern: Back Where It All Begins, Live From The Rock And Roll Hall Of Fame And Museum*.

Brendan Buckley has been on the road with Shakira. He's also been working on songs for his own band, Pedestrian.

Janelle Burdell has been on tour with the national company of *Little Shop Of Horrors*, as well as working on a solo CD.

Denny Fongheiser has been playing and engineering for Michael McDermott, recording with No One Special and June Kuromoto, and producing, engineering, playing, and writing for Shelly Bonet.

Bruce Rutherford is on the road with Alan Jackson.

Dominic Weir recently joined Smile Empty Soul.

Dave Dobson is on Agents Of The Sun's new *Monarchs Of A Fallen Society.*

Kevin Johnson is playing dates with Ashford & Simpson as well as with Patti Austin. For more info check out www.kevinjohnsonmusic.com.

Glen Sobel recently wrapped up the recording of a new CD for former Epic band Shark Island, which is due out soon. He can also be heard on the theme song to the new MTV show *Trailer Fabulous*.

To hear some of the artists mentioned in this month's *Update*, go to MD Radio at www.moderndrummer.com.

New Black Panther Snare Drums

Great Sound Made More Attainable

by Martin Patmos

KEY NOTES

- streamlined cosmetics help lower the cost
- Black Brass model is versatile enough to be a primary or secondary snare
- Walnut model's harmonics are rich and earthy
- seam on outer ply of Maple drum is obvious

Mapex's Black Panther snare drum line has been around long enough to establish a reputation as a quality series of instruments. The five most recently released models are essentially redesigned versions that, as the company states, "focus on playability rather than cosmetic frills." Furthermore, these drums are designed to bring Black Panther snares to the customer at a more affordable price than before. By combining this friendlier price with great sound, these Black Panther snares have a lot to offer.

Our review group consisted of three out of the five new models. They included a $6^1/_2$x14 Maple model ($5^1/_2$x10 and $5^1/_2$x13 sizes are also available), a $6^1/_2$x14 Walnut model, and a $5^1/_2$x13 Brass snare finished in black chrome.

So What's Different?

The design differences for the new Black Panther models involve a few cosmetic changes, and little else. According to the Mapex Web site, the drums are "handcrafted to the same exacting specifications, and feature maximum sensitivity, remarkable clarity, and incredible resonance." When it comes to those sound characteristics, I'd

Walnut

have to agree. But we'll get to that.

Our review drums feature small, lightweight oval lugs that utilize one-point mounting. Chunky, easy-to-use throw-offs operate smoothly, silently drawing the snare wires into contact with the head. Snare-tension screws on both the throw and butt ends allow for fine adjustment of the 20-strand snares. Nylon washers, brass lug nuts, Remo heads, and 2.3-mm chrome hoops finish things off cleanly. And that's about the only noticeable difference. The hoops and hardware on other, more expensive Black Panther models may be black chrome, die-cast, or something else. Otherwise, these drums are cut from the same cloth, with their shell finishes complemented nicely by the traditional chrome hardware.

Black Brass

Smooth 1 mm–thick brass finished in black chrome makes up the shell of this snare, which possesses a sound that is simply addicting. The shell's smooth, mirror-like black finish was flawless inside and out, interrupted only by the Black Panther and serial number badges. With eight lugs per side, the drum tuned up easily and was responsive over a nice range of tensions, with the potential to be tightened up to a high crack, or tuned down to provide a deeper tone.

At $5^1/_2$x13, the black Brass drum's size and tuning range gives it the potential to be played as either a primary or secondary snare drum. Its dark metallic harmonics rang fully near the edge of the batter, while the center region produced a dry crispness that was wonderful for snare chatter, ghost notes, and complex sticking. The response was immediate throughout a good dynamic range. Honestly, I had a lot of fun with this snare, and found it equally effective for chatter against a jazz ride or syncopated figures over a double bass pattern. Addicting indeed.

Black Brass

Maple

The new $6^1/_2$x14 Maple Black Panther proved to be an exceptional contender among maple snares. A natural wax finish enhances the yellow wood tones of the 5.1-mm, 6-ply shell. The shell itself is strong, resonant, and finely crafted. Just tapping around the shell with my finger revealed some nice, resonant sound characteristics.

The exterior of the shell was super-smooth, while the sanded, unfinished interior had the faintest variations when running my finger across the grain. The bearing edges were immaculately smooth and perfect all the way around. My only criticism is that the seam of the outer ply, which runs through the serial number badge at an angle, is quite noticeable due to the wood's light color.

The ten-lug drum tuned up easily and was responsive at different tensions, offering a range of tonal possibilities. All the classic sound characteristics of a maple drum shone through, including plenty of presence, full harmonics, a woody tone, and great response at different dynamic levels. When tuned up, the drum was crisp, articulate, and warm. Tuning it lower presented a solid fatness. In short, the Maple Black Panther sounds like an outstanding all-around snare.

Maple

Walnut

The Black Panther Walnut snare is a beautiful instrument to play and to look at. Having never played a walnut drum before, I was eager to check this one out. Boy, did I get a thrill.

If you've never heard a walnut drum before, imagine a

The Black Panther throw off operates smoothly and quietly.

maple drum without the higher harmonic overtones and comparative brightness, and instead with a deeper overall tone, rich lower and middle harmonics, and a darker, earthier presence. With these sound characteristics, the Black Panther Walnut's dark harmonics rang true throughout a range of tensions from low to high. The drum's earthy character was exceptionally dynamic and sensitive, offering both rich brushwork and the most astounding, thunderous rimshot crack I've ever heard. Seriously, the first time I laid one down I was in such awe that I missed a beat in disbelief.

The 5.1-mm, 6-ply shell was well crafted, solid, and resonant. The natural wax finish applied to the smooth exterior emphasized the rich dark brown color and the finer lines in the wood grain. Even though walnut is a rougher wood than maple, the bearing edge was still quite smooth, while the finely sanded interior maintained a slight roughness that ought to subtly enhance the sound in the drum's interior.

As with the other drums, the Walnut tuned up easily with ten lugs per side. However, I'd recommend experimenting with it at first to get a feel for the drum's harmonics. As to the overall sound of the Walnut, I loved the earthy tone and power it provided. With these characteristics, it blended well with darker-sounding cymbals and didn't harmonize as nicely with really bright ones. Owing to its unique sound, its volume, and its versatility, I loved this drum.

Conclusion

I found each of the new Black Panther snare drums to be well-made, expressive, and versatile instruments that would work well in a great variety of situations. By cutting costs as the result of a few simple hardware alterations, Mapex has helped to bring the price of these drums within the reach of more drummers. Plus, whether against black metal, dark brown wood tones, or light yellow ones, that shiny chrome hardware goes with everything. Whether you're looking to upgrade your snare or just looking for a new voice, these new Black Panther snares are worth investigating.

THE NUMBERS

5½x13 Brass (BPBR3551C) **$509**
6½x14 Maple (BPML4650CWN) **$539**
6½x14 Walnut (BPWT4650CWN) **$559**
(615) 793-2050, www.mapexdrums.com.

Quick Looks

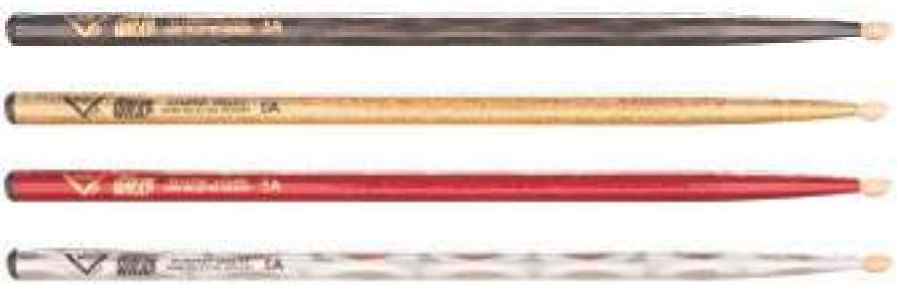
Vater Color Wrap Sticks

I've never understood drummers who like using black or dark brown drumsticks. *Boring*. I want the audience to be able to appreciate the impressive way my sticks move. (Ha!) But to be able to do that, the sticks have to be *seen*. If you feel the same way, then chances are you're going to dig Vater's Color Wrap series.

And what colors they are! The high-density wrap material used for this new series looks amazing under lights. We're talking a deep, penetrating finish that is visible for miles. (Okay, I exaggerate a little here.) The Sparkle wraps are tremendous, and the Optics are more dazzling than a Pink Floyd laser show at your local planetarium. (Okay, I exaggerate a little more here.) I wish I had a drumkit wrapped in this stuff.

The wrap material is also surprisingly durable. I've been using the sticks on my gigs for a few weeks, and they aren't very nicked up, even after I've bruised up my kit with 'em. Playing heavy rimshots, riding on the rims, and even smacking the edge of a big ride cymbal didn't tear them up like you might expect.

Okay, so the wrap looks good and is durable. But how does it *feel*? Well, while I've always been impressed by the quality of Vater sticks, frankly, I've found them to be very smooth and a little slippery for my grip. But with the Color Wraps, there's a good grip surface and an added feeling of security. I could hold the sticks loosely without feeling like I was going to drop them.



So Vater's Color Wrap sticks feel great in my hands, seem very durable, and look amazing. But all is not perfect. My only gripe is, as of now, they're only available in 5A, 5B, and Power 5B models. I'd sure like to try the Color Wraps in some cool Vater sizes, like their Manhattan 7A or Fusion models, or from the other end of the spectrum, their Power House model.

Last but not least, just what colors are available? Color Wraps are offered in blue, gold, and red sparkle versions, as well as black, silver, and purple Optic finishes. (Check out Vater's Web site to give them a closer look.) All models are available with wood tips only and list for $13.95 per pair. Your playing will look *mahvelous*.

(781) 767-1877, www.vater.com.

Frederick Bay

Clear Emperor®

Clear PINSTRIPE

Kenny Aronoff
Independent

Carter Beauford
Dave Matthews
Band

Rob Bourdon
Linkin Park

Gorden Campbell
George Duke,
Jessica Simpson

Teddy Campbell
Independent

Josh Freese
A Perfect Circle

Gerald Heyward
Beyonce,
Destiny's Child

Marvin McQuitty
Independent/
Gospel

Chad Smith
Red Hot Chili
Peppers

Lars Ulrich
Metallica

For nearly 50 years, touring artists have demanded that their drumheads deliver uncompromised sound and durability. That's why so many of them choose the full attack and rich sounds of Clear Emperors and the fat classic rock sound of Clear Pinstripes. You just can't fool a stadium full of fans.

REMO

PASSION. PLAY.

Bosphorus Stanton Moore Cymbals

When Trash And Crash Are Not Enough

by T. Bruce Wittet

KEY NOTES

- Good blend of exotic wash and clean articulation
- wide stylistic applications, including acoustic jazz
- 22" ride is "odd man out" in this family
- hats lack chick sound when played with foot

Catch Stanton Moore behind the drums and you'll notice two things. The first is the raucous and loose New Orleans feel, which Stanton comes by honestly, having cut his musical teeth in the Crescent City. The second thing that's apparent is *contrast*. You're apt to hear an 18" kick alternating with a 26" vintage bomber, both barking from the same drumset. You'll also hear cymbal sounds that vary from articulate to splashy.

Enter the new Bosphorus Stanton Moore line, a series designed in extensive collaboration with Stanton. The series consists of five different models that have spent several years in the prototype stage. Bosphorus is a bit of an oddity. It's a Turkish company making cymbals by hand, but driven by American drummers (including jazz great Jeff Hamilton). When the Old World pairs with the New, possibilities abound. That was our expectation when Bosphorus sent a pair of 14" Fat Hats, 20" and 22" Wide Rides, a 20" Pang Thang, and a 20" Trash crash for review. Perhaps more to the point, the cymbals ought to fit into Stanton's dynamic, slap-happy style of drumming—which owes much to retro sounds—yet hold their place through a big PA rig.

First Glancing Blows

At first glance, the Stanton Moore cymbals appeared quite faithful to their forefathers. The basic hammering on the cymbals matched up perfectly with that of a mid-1970s Turkish K in my possession, as did the lathing—at least the *top* lathing. Here we find reasonably tight grooves that encircle the cymbal and follow slightly irregular paths. The bottom of each cymbal, however, seems to have been lathed *just* enough to remove excess material, leaving narrow, uneven bands of raw metal showing through. I checked this with Bosphorus CEO Michael Vosbein, who responded that a wider chisel is used for the bottom. At any rate, the idea is that the top of the cymbal is richer in harmonics than the bottom, which exercises a muting or gating effect.

14" Fat Hats

The Fat Hats were thin and flexible (top and bottom), with the bottom cymbal barely a third above the top in pitch. They mated well and produced a nice, sustaining sizzle when the two plates were barely touching. In my mind's eye I could see Stanton wailing on these.

When I took the hats out of the testing room and onto a gig, I was concerned that the chick sound was not pronounced enough (which is something to be expected of thin cymbals). But taken in the context of Stanton's style, which is more about stick work and open/closed effects, the Fat Hats performed exceptionally well. Maybe the chick sound was a little wanting, but I could be happy using these in a range of gigs from loud to very soft.

Wide Rides

The 20" Wide Ride was a killer. Stanton originally intended it as a left-side crash/ride, but he's recently been positioning it on his right. Whatever the configuration, this cymbal produced an articulate sound from a range of sticks. With a 5B, the cymbal was awash in rich overtones but not overshadowed by them. I had to work a little to control the swell, but I didn't mind because the frequencies coming up were so balanced and warm. On a gig, these were swallowed up; in the test room, I "cheated" by affixing a two-inch piece of duct tape to the underside. I'd use this cymbal as

my first ride in an acoustic situation.

The 22" Wide Ride surprised me. I guess I expected a larger version of the 20". (After all, it shares the same "wide" designation.) But the bell displayed less hammering, the profile was lower, and the playing response was more direct. Even the feel was a little stiffer.

The reasons for these disparities dawned on me after playing the cymbal for a while. Stanton's thing is about contrast, right? Here we have an extremely articulate ride cymbal that can project, but that's not overly heavy. Owing to its low profile, it generates low-frequency undertones that tie it nicely into the ensemble. "Push crashes" (short accents played with the shank of the stick) jump out and then rear back.

When I played this ride with mallets, it resisted crashing ever so slightly. Perhaps this was due to the muting effect of the underside lathing. But with a little playing effort the sound grew into a hearty roar.

20" Pang Thang

The 20" Pang Thang was another favorite. It resembled traditional pang-style cymbals, owing to its thin overall design and 2" flattened edge. But it was more full-bodied than most China-type cymbals. I daresay that some drummers out there would find this the ideal jazz ride: The high profile made the stick work audible in frequency and crystal clear in impact, while stick-shank accents across the bow were swallowed up almost instantaneously. Finally, the flat edges presented another brash playing surface.

20" Trash Crash

The 20" Trash Crash was a party animal. Ostensibly another high-profile, China-style cymbal, the Trash Crash features ten hammer clusters—like craters on the moon—evenly spaced around the circumference. Each cluster consists of roughly fifteen separate hammer peen marks, made after the basic hammering was completed.

Those clusters mess with the sonic integrity of the cymbal something fierce! While traveling across those peaks and into those valleys, I located all sorts of disparate overtones and sweet spots for riding. (Curiously, this crash cymbal was marked "ride" on the bottom.) A strong, crashing blow generated a fat, throaty roar. Like the Pang Thang, the Trash Crash is emphatically not your basic "gunshot" China punctuation cymbal. Mount it right side up!

Conclusion

The Stanton Moore series is a versatile group of cymbals that lean toward the trashy end of the spectrum. The old jazz drummers' adage that "Every cymbal should be a ride *and* a crash" applies to each of these babies. Their sonic potential is limited only by your imagination, stick placement, and the inescapable exotic timbres. If you need ultra-distinct 8th-note rides and shrill crashes, then these aren't for you. But if you don't mind breaking a few rules and muddying the waters, you'll come up with some real dirt here—grade-A topsoil, if you ask me.

THE NUMBERS

14" Fat Hats	$495
20" Wide Ride	$495
22" Wide Ride	$545
20" Pang Thang	$575
20" Trash Crash	$575

(770) 205-0552, www.bosphoruscymbals.com.

Pearl Horacio Hernandez Signature Cowbells

As Unique As "El Negro" Himself

by Norman Arnold

KEY NOTES
- swivel mounting lugs
- wide range of pitches

Horacio "El Negro" Hernandez is known for his stellar ability to play left-foot clave patterns using a cowbell mounted on a foot-pedal bracket. Horacio also incorporates bells into his complex and fluid Latin sticking patterns. So there's a certain logic to his development of a signature line of cowbells in conjunction with Pearl's percussion division.

The Horacio Hernandez (HH) series features five different copper-finished bells. Each has one curved surface and one flat surface. The curved surface is easy to strike when the bell is mounted perpendicular to the player, while the flat side is the better target when the bell is facing the player. Each bell comes with a rubber muting band that can be attached to the bell to mute the overtones.

One particularly cool feature on all of the bells is an innovative mounting bracket that can rotate 90°. This allows stacking of multiple bells on one post without the tightening bolts being on top of one another. It's a great idea and an excellent design.

The Bells Are Ringing...

In terms of sonic performance, all of the bells have a great fundamental tone and very prominent overtones, whether played mounted on a stand or held in the hand. For hand playing in particular, the flat and curved sides make it possible to get a much wider range of natural tones than are possible with a more traditional bell design. The small BELLa bell is the highest pitched of the bunch. It has a piercing tone that would cut through just about anything. The ClaBELL and ChaBELLa are both mid-pitched bells. They're great for foot-pedal mounting, and would give you that constant quarter-note part when playing a cha cha. Both bells are also very resonant, with the ChaBELLa sounding like a classic cha cha bell.

The IsaBELL is a mambo bell with a great low sound. There's a noticeable difference to the sound when you hold the curved or flat side in your hand. Playing with the flat side resting in your hand lets the curved surface ring out, generating a series

of cool overtones. Holding the curved side in your hand reduces the overtones, creating a more muted sound. The same holds true for the lowest-pitch MaryBELL.

A Bell Choir

Pearl's Horacio Hernandez cowbells are instant classics. The line offers enough sonic variety to justify having more than one bell, and mixing and matching them would be a breeze. Mounting the ClaBELL on a pedal under your congas would be a fantastic place to start. The IsaBELL and ChaBELLa would make a great timbale setup. In fact, considering that none of the HH cowbells are particularly expensive, it would be cool to get all five. Add in Pearl's stable and well-constructed foot pedal bracket and their percussion rack with four mounting brackets and poles, and you'd be set for any combination of bells—and virtually any musical situation.

THE NUMBERS

HH-1 BELLa (high-pitched cha cha bell) **$39**
HH-2 ClaBELL (foot clave bell) **$45**
HH-3 ChaBELLa (low-pitched cha cha bell) ... **$47**
HH-4 IsaBELL (mambo bell) **$50**
HH-5 MaryBELL (timbale bell) **$55**
(615) 833-4477, www.pearldrum.com.

©2005 CymbalsOnly.com

Hear Your Exact Cymbal Before You Buy

At CymbalsOnly you get to hear your exact cymbal before you buy it. Not a representative sample—but your actual cymbal. And you should. Cymbals are personal. You need to know if the sound is right for your music. For your style. We have 771 cymbals. In stock and Ready-to-ship. All with multiple audio files so you really get to know the cymbal. Hear for yourself at CymbalsOnly.com. Hear before you buy.

Shown here is one of our many Bosphorus Cymbals (we have 317 in stock) Master Series • 20" Ride • 1590 grams • Online sound files: Performance, Bell, Kit, Jazz and Rock. **Hear for yourself.**™

www.CymbalsOnly.com

Roland TD-12 Electronic Drumkit

Special Delivery

by Billy Amendola

It seems as though Roland's not going to stop making ever-improved electronic drumkit systems until every drummer in the world has at least given them a try. Last year, Roland completely replaced their already very successful top-of-the-line TD-10 kit with the TD-20. The new model had numerous impressive upgrades, but the price was, well...pricey. (See the December '04 *MD* for a full review.)

KEY NOTES

- mesh heads provide accurate and realistic playing surface
- much improved V-11 V-Hat
- larger snare pad

Roland has addressed the pricing issue somewhat by upgrading their mid-priced TD-8 V-Stage kit (see the July '03 *MD*) with a lot of the same features offered in the high-end TD-20, and thus creating the new TD-12. Okay, let's keep it realistic: For half the size and cost, you can't get *everything* you want. But with the TD-12, you do get your money's worth—and then some.

To Have And Have Not

One of the features *not* brought to the TD-12 from its big brother is separate outputs, which are essential if you want control over every drum individually for recording. Instead, the TD-12 offers two stereo mixes and two individual outputs. This means you'll have to spend a little time inside the

module working out the levels before recording. As an example, you could internally balance the three toms, then group them all on one output fader.

The TD-12 provides 560 drum instruments and 262 backing instruments for play-along sequences, all in a smaller, more affordable package than the TD-20. (To hear some of those sounds, go to www.moderndrummer.com.) I personally found some of the TD-12's upgraded sounds cooler and more usable than those found in the TD-20.

The usual V-Drum sonic package is all here, from authentic acoustic sets to ultra-

modern electronic kits. You can customize your snare drum, toms, bass drum, and cymbals with the modeling-based V-Editing function. On the kick and snare you can change shell depth, head type, tuning, muffling, shell material, and strainer adjustment. On the toms you can also edit shell depth, head type, head tuning, and muffling. And for that "ultra-realistic" quality, you can even add snare buzz. When it comes to cymbal sounds, you can alter size, sizzle type, and sustain.

The TD-12 is also brush-compatible, with sounds and sensitivity that make such a feature practical. Plus it includes what Roland calls the Expressive Interval Control feature for accurate snare and ride/crash cymbal playing. This function varies the sound in natural ways, based on the speed of stroke repetition. As with previous V models, there are ambience parameters including room size, type, and shape, as well as mic' position.

What You Hit

The drum pads on the TD-12 come equipped with Remo's now-legendary mesh heads. These pads have kept Roland at the top of the field since they first introduced V-Drums. They're comfortable to play on, virtually silent, and as realistic as can be with every stroke.

The VH-11 hi-hat is a major improvement on the TD-12. And the best news is: It's compatible with the TD-10, TD-20, TD-8, and TD-6. The new hat now comes with only one pad (a top-moveable playing surface). Underneath is a motion sensor unit that stays attached to your traditional hi-hat stand. When I checked it out, it was accurate on every beat. As far as I'm concerned it's the closest Roland has come to accurately simulating an acoustic hi-hat.

If you're accustomed to playing the TD-8, you're sure to love the upgrade features that have been incorporated into the TD-12—especially the new, larger 10" PD-105 snare pad. On the other hand, if you're used to playing on the TD-10 or TD-20, you may need to adapt to the TD-12's *smaller* 8" tom pads. Speaking of pads, I'd recommend eventually adding two more pads to the TD-12, one for an additional crash and one to trigger your sequencer. As it's designed now, the size of the TD-12 is ideal for small gigs or recording situations. It takes no time at all to pack it up, get it in the car, and re-set it up at a club or studio.

Bottom Line

Electronic kits in general are great for songwriting, for home recording, and *especially* for practice situations. With this in mind, it seems like there's a Roland kit for everybody. The new TD-12, in particular, delivers lots of high-end features without an unattainably high-end price tag. Great job!

THE NUMBERS

TD-12 Electronic Drumkit $4,299

Includes TD-12 sound module, one 10" PD-105 dual-trigger V-Pad, three 8" PD-85 dual-trigger V-Pads, one 11" VH-11 V-Hi-Hat, two 12" CY-12R/C dual/three-way trigger V-Cymbal Ride/Crash units, one KD-85 V-Kick trigger pad, and an MDS-12 V-Stage series stand with cables. (Bass drum pedal, snare stand, and hi-hat stand not included.)

(800) 386-7575, www.rolandus.com.

StaggCase

ADVANCED CONCEPT

A
new breed
of hard shell drum
and hardware cases from
Stagg featuring their patented
X-centric Stacking system.

- Convex shaped top shell protects instrument against any compressive force from above.

4 Shock absorbant supporting zones divide any impact force equally and ensure that the drum inside the case maintains it's flat position.

- The larger cases starting from the 16 inch floortom & bass drum models, come fitted with transport wheels.

- X-centric stacking just makes good sense.

The air is free

StaggCases™ are especially designed to ensure that the spacing between the top and bottom shells on each case is just wide enough to provide the quicker air flow necessary for opening or closing the cases quickly.

- Buckles on each end of the strap enable length adjustment.

- Gaps in the top rim of each shell prevent any liquid from accumulating

- A cable may be passed through each lock ring and kept in place with a padlock.

- Height extension model STC-40HE (provides extra height only)
- Level extension model STC-40EL (provides additional level)

For Further information please contact EMD Music, Inc.
usa@emdmusic.com -email • 866 871 5800- Toll Free

staggmusic.com

MD Looks At **Semi-Pro Drumsets**

Are you a drum student who's ready to start playing out in the gigging scene? A weekend warrior who's looking for something more in sound and function than your current kit can provide? A full-time player looking for quality on a budget? Then this is the feature for you.

Drumkit quality has continuously improved in recent years. What were once "entry-level" kits targeted at students and amateur players are now fully qualified for use in live performances, home recording situations, and just about any other semi-professional application.

With that in mind, we present this look at ten top-selling five-piece drumkits that beginners could step up to, and that week-enders and semi-pro drummers could use with confidence and pride.

Photos by Jim Esposito

Gretsch
Catalina Birch

The Catalina Birch kit got our vote for looking the most like a high-end kit. We were surprised to discover that it wasn't the most expensive kit in our survey group.

The kit also had a distinctive acoustic personality, with a very professional overall sound. The bass drum offered excellent depth and punch (although it might overpower the small rack toms in low-volume situations). The toms were warm and woody, and the snare drum was clean, crisp, and responsive.

Outstanding acoustic performance, professional heads, and high-end looks make the Catalina Birch a real surprise for its price.

The tom holder on the Catalina Birch kit is somewhat massive and mechanical, but offers excellent positioning flexibility.

Key Notes

High-end appearance.

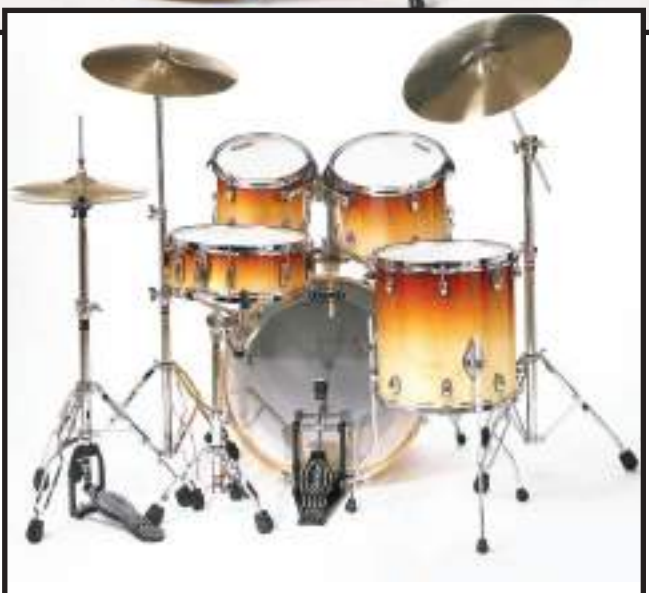
Evans professional-quality heads.

Bass drum hoops painted to match fade finish.

Very small bass drum claws minimize hardware look and maximize exposure of finish.

"Angle iron" design of tom suspension brackets causes wide spread between the toms. Down post of tom mount is much longer than necessary, and adds weight.

Floor tom leg brackets (and their wing bolts) protrude far out from the drum shell. Would likely require a larger drum case or bag than for other 14x14 floor toms.



Specifications

Drum sizes: 8x10 and 9x12 rack toms, 14x14 floor tom with legs, 18x22 bass drum, 5x14 snare
Shell composition: 8-ply 100% birch
Finish: Chestnut Fade gloss lacquer.

Heads:
Bass drum: Evans EQ4 batter and EQ3 front logo head
Snare drum: G1 single-ply coated batter and clear snare-side head
Toms: G1 single-ply coated batter heads and clear bottom heads

Hardware: Moderate-weight double-braced Gibraltar stands: 5610 straight cymbal stand, 5609 boom cymbal stand, 5607 hi-hat, 5606 snare stand, Gretsch GTS double-tom mounting system, Gibraltar 5611 bass drum pedal

List price: $1,155

For more information: www.gretschdrums.com.

Ludwig
Accent Custom

The Accent Custom's tom sound knocked us out. The big, deep toms provided the powerful rock character for which this kit seemed intended. The 6½"-deep snare drum provided a deep, meaty backbeat, but lacked responsiveness if tuned up higher. The bass drum, though certainly respectable, wasn't as impressive as the toms. But this may be due to its 16" depth (as compared to the 18" depth of most of our survey bass drums).

One fact that struck all of us was that even though the Accent Custom kit is made overseas, it still had an immediately recognizable "Ludwig" character. And it offered this character at the lowest price in our survey.

The Ludwig Accent Custom kit included the only 6½"-deep snare in our survey group.

Key Notes

Powerful tom sound.

Evans professional-quality heads.

Pro-quality tom mount has hole for cymbal arm.

Hinged memory locks on tom mounts made them easy to position and secure.

Bass drum spur design secures the spurs sideways against the knurling on the shaft, creating the potential for slipping and the bass drum dropping. Spurs had no memory locks to prevent this from happening or to lock in the set-up position.

One bass-drum tension rod came without threads. (Ludwig replaced it within 48 hours of being informed.)

Throne included with kit—though a thoughtful addition—is a *very* light-duty model.

Rack-tom suspension mounting brackets have oversized black gaskets that detract from the appearance of the kit.

Hi-Hat is not up to the heavy-duty standards of the rest of the stands, and did not feature a rotating tripod base.

Specifications

Drum sizes: 9x12 and 11x13 rack toms, 16x16 floor tom with legs, 16x22 bass drum, and 6½x14 snare

Shell composition: Philippine mahogany/juniper

Finish: Blue satin lacquer

Heads:
Bass drum: Evans EQ4 batter, muffled black logo front head
Snare drum: Evans G2 coated double-ply batter and Hazy snare-side head
Toms: Evans G2 clear double-ply batters, G1 clear single-ply bottom heads

Hardware: Moderately heavy double-braced stands: 722SS snare stand, 726CS straight cymbal stand, 736MBS boom cymbal stand, 716HH hi-hat. Accent L-arm style double tom holder with Ludwig Vibra-Band suspension system. 814P bass drum pedal, and lightweight throne.

List price: $1,091

For more information: www.ludwig-drums.com.

Mapex
M Birch

The M Birch kit took the prize for extra value, owing to the free 8x8 tom, tom arm, and multi-clamp that come with it (through the end of 2005), along with an excellent throne. We also dug the overall look and quality of the hardware.

The kit had a controlled overall sound. The toms had a consistent character around the kit, owing to the size configuration. But they had less resonance than some others—a situation that would likely be improved with higher-quality heads. The bass drum had respectable depth and power, and the snare drum's extra ½" of depth (versus most snares in our survey) gave it a wide effective tuning range.

Key Notes

Printed setup and assembly instructions included.

Memory locks all mate very well with mounting brackets, and create one aesthetically pleasing assembly.

OS rubber cymbal tilters are said to promote cymbal projection.

Extra-low snare stand.

Tom mount appears massive.

Tom-mounting system is bracketed to each shell underneath two lugs; isolation is questionable.

L-shaped wing bolt at cymbal boom tilter is hard to adjust.

The standard five-piece configuration includes a throne.

Specifications

Drum sizes: 8x8, 9x10, and 10x12 rack toms, 14x14 floor tom with legs, 18x22 bass drum, 5½x14 snare

Shell Composition: 8-ply, 7.2-mm (7 birch plies; 1 exterior maple veneer

Finish: Transparent Sapphire high-gloss lacquer

Heads:
Bass drum: Remo UT (made in Taiwan) clear self-muffling batter and black self-muffling logo front head
Snare drum: Remo UT coated single-ply batter and clear snare-side head
Toms: Remo UT medium-weight clear single-ply top heads and thin clear single-ply bottom heads

Hardware: Moderate-weight double-braced stands: B550 boom cymbal stand, C550 straight cymbal stand, S550 snare stand, H550 hi-hat stand. TH650 double tom holder, TH684 single tom holder and AC901 multiclamp, P500 bass drum pedal, and T350 throne.

List price: $1,199.99

For more information: www.mapexdrums.com.

Pacific
FS Series

The Pacific FS kit seemed the most likely jazz or fusion kit within the survey group, owing to the sizes and lively, resonant sound of its drums. It also had a very homogenous sound between the three toms and the bass drum—even given the bass drum's 22" size. That drum had plenty of high-end attack *and* low tone. The snare was clean and crisp, with good character.

The FS kit also impressed us with its value. Its outstanding construction quality and attention to detail were worthy of a much higher-priced kit.

Pacific's well-designed tom mount includes a clamp to hold an extra cymbal arm.

Key Notes

Outstanding construction quality overall; bearing edges sanded smooth.

Extra-fine threads on tension rods for precise tuning.

Only kit in survey group to include muffling pillow for bass drum.

Suspending the floor tom off of the cymbal boom can be problematic in terms of positioning each item.

Memory locks on tom arms are tricky to match up with the drum brackets, and don't offer much "notch depth" for angle security.

Specifications

Drum sizes: 8x10 and 9x12 rack toms, 12x14 suspended floor tom, 18x22 bass drum, 6x14 snare

Shell composition: 6-ply 100% birch

Finish: Red Stain Satin Oil

Heads:
Bass drum: Remo UK (made in Taiwan) clear single-ply self-muffling batter and black single-ply self-muffling front head
Snare drum: Remo UK coated single-ply batter and clear single-ply snare-side head
Toms: Remo UK clear single-ply heads top and bottom

Hardware: Moderate-weight double-braced stands: CS800 straight cymbal stand, CB800 boom cymbal stand, HH800-01 hi-hat, SS800 snare stand. STM double tom mount, additional single tom mount and multi-clamp, SP450 bass drum pedal.

List price: $1,282

For more information: www.pacificdrums.com.

Pearl
Export EXR

The EXR struck us as an outstanding rock kit that performed best when walloped with authority. The shells tended to promote mid-range to higher attack, giving the drums lots of cut and projection. The bass drum was plenty loud, though not as deep as some others. The snare was solid and penetrating.

Pearl has equipped the EXR with professional features like recessed tension-rod heads in the bass drum claws, the I.S.S. tom-mounting system, and a terrific bass drum pedal. The Export series has been a leader in its price range for years, and it's easy to see why.

Deeply recessed tension-rod heads give a streamlined look to the bass drum claws on the EXR kit.

Key Notes

I.S.S. mounting system isolates rack toms effectively.

Bearing edges sanded smooth.

"Bridge" lug design minimizes shell contact.

P-120P single pedal and H-820W hi-hat stand both offer professional-level performance.

Comes with instructional video: *Intro To Drumming* by Eric Singer.

TH-88 tom mount, though very strong, is somewhat limited in positioning flexibility.

Wrap covering on the bass drum was loose in some spots. (Pearl's customer service offered 48-hour replacement when informed.)

Specifications

Drum sizes: 10x12 and 11x13 rack toms, 16x16 floor tom with legs, 18x22 bass drum, 5½x14 snare

Shell composition: 6-ply poplar, staggered seams, scarf joints, Heat/Compression Molding System, 45° bearing edge with a 45° backcut over the second ply from the outside

Finish: Strata Red premium Delmar wrapped finish

Heads:
Bass drum: ProTone clear single-ply self-muffling batter and Ebony single-ply self-muffling front head
Snare drum: ProTone coated single-ply batter and clear snare-side head
Toms: ProTone clear single-ply heads top and bottom

Hardware: Heavy and fairly massive double-braced stands: BC-800W boom cymbal stand, C-800W straight cymbal stand, H-820W hi-hat stand, S-800W snare stand, TH-88 twin-post ratchet-arm double tom holder, P-120P PowerShifter bass drum pedal.

List price: $1,349

For more information: www.pearldrum.com.

Premier
Cabria Metallic

The Cabria Metallic bass drum was an absolute *killer*, with a deep, powerful, and penetrating rock sound. But the sound and tunability of the toms suffered as a result of head selection. Higher-quality heads would likely improve tom performance significantly. Meanwhile, the snare drum was clear and powerful, performing well under solid impact.

The Cabria Metallic lacquer finish may be a bit too subtle for its own good: It looked like a covered finish that might be found on a lower-quality kit. Likewise, the pedals and stands that came with the kit were a bit lacking when compared to the quality of the drums. With a little attention to these issues, the Cabria Metallic could be a real contender.

The Cabria Metallic's lacquer finish fooled us into thinking it was a wrap.

Key Notes

Mini-lug design minimizes hardware and maximizes shell exposure.

ROKLOK tom mount has hole for cymbal boom arm.

Both cymbal stands feature disappearing boom arms.

Bass drum spur extension sections are knurled for greater positioning security.

Tom mount is massive.

Tom heads are generally thin-sounding, and they pitted quickly under moderately heavy playing.

Hardware generally not up to current standards. Very thin shafts on cymbal tilters, non-rotating hi-hat tripod, thin rubber sleeves on snare basket arms, poor-performing bass drum pedal.

Specifications

Drum sizes: 9x12 and 10x13 rack toms, 16x16 floor tom with legs, 18x22 bass drum, 5½x14 snare

Shell composition: 7-ply Philippine mahogany

Finish: Sapphire Metallic lacquer with black hardware

Heads:
Bass drum: Premier hazy single-ply medium-weight batter and black front head
Snare drum: Premier coated single-ply medium-weight batter and clear thin snare-side head
Toms: Premier hazy single-ply medium-weight batters and clear single-ply thin bottom heads

Hardware: Medium-weight double-braced stands: 3113 snare stand, 3115 hi-hat stand, 3116 boom cymbal stands (2). 2296 ROKLOK double tom holder, 3000 series 0203 bass drum pedal.

List price: $1,195

For more information: www.premier-percussion.com.

Sonor
Force 2005

Sonor always seems to do everything to the Nth degree, and the Force 2005 maintains that tradition. This was another kit that surprised us with its professional-level construction quality and features.

The kit's overall projection, resonance, and sensitivity was equally professional. Individually, the bass drum was solid, punchy, pointed, and controlled. The rack toms sounded bigger than their actual size, while the snare drum was sensitive, with a good tuning range.

Key Notes

Professional construction quality.

Bearing edges sanded very smooth.

KTH 313 tom holder provides excellent positioning flexibility. T.A.R. suspension system includes lock nuts to adjust how tightly the drums are fitted.

Both cymbal stands feature non-disappearing boom arms. Short arms are somewhat compensated for by very tall height adjustment tubes.

Amber fade adds interest to the otherwise "flat" look of the satin finish. Bass drum hoops are painted to match the fade.

Bass drum spur design secures the spurs sideways against the shaft, creating the potential for slipping and the bass drum dropping. Spurs had no memory locks to prevent this from happening or to lock in the set-up position.

Hi-hat does not have rotating base, and did not feel solid under heavy foot impact.

Overly long floor-tom legs would only be useful for playing the drum while standing up. Otherwise, they add unnecessary weight.

Sonor's hardware package included two boom cymbal stands.

Specifications

Drum sizes: 9x10 and 10x12 rack toms, 16x16 floor tom with legs, 17½x22 bass drum, 5½x14 snare

Shells: 9-ply 100% birch

Finish: Wax Fade Amber

Heads:
Bass drum: Remo UX (made in China) single-ply self-muffling batter head and black single-ply self-muffling front head
Snare drum: Remo UX coated single-ply batter and clear single-ply snare-side head
Toms: Remo UX clear single-ply head top and bottom

Hardware: Moderate-weight double-braced stands: HH224 hi-hat, SS227 snare stand, and MBS223 mini boom cymbal stands (2). DTH313 double tom holder, P433 bass drum pedal. (Bass drum and hi-hat pedals feature Giant Step footboard design.)

List price: $1,199.99

For more information: www.sonor.com.

Tama
Superstar

The Superstar kit wowed us with its overall professionalism. The toms were bright, clear, and cutting, and the bass drum was deep and powerful. The snare had lots of tone—especially with the snares off—and a wide tuning range. There seemed to be no ceiling to the volume potential of the kit, even without oversized toms. But it still had good character when played at lower volumes.

The Superstar's hardware was no less impressive. All drums are fitted with die-cast hoops. The high-end MTH900M tom holder permits adjustable spread between the individual tom posts. The Roadpro snare stand features a basket that can be rotated independently from the tripod base, thus facilitating optimum positioning of *both* the tripod legs and the basket arms. Quik-Set tilters on the Roadpro cymbal stands provide secure, universal positioning. *Very* cool.

We were impressed with the design and operation of the Superstar's snare throw-off.

Key Notes

Roadpro hardware is totally professional.

Rack tom holder permits adjustable spread between the individual tom posts.

Die-cast hoops on snare and toms, with pro-level Star-Cast mounting system.

Bearing edges sanded very smooth.

Instructional DVD and assembly manual included with kit.

Only kit in survey with "long lug" design, using bridge-style long lugs that do not actually touch the shells. Excellent chrome plating seemed to "jump off" the black-gloss finish.

Die-cast rubber-lined bass drum claws with deeply recessed heads protect hoops and provide very streamlined look to bass drum.

Die-cast hoops and long lugs make the drums heavy.

Specifications

Drum sizes: 9x12 and 10x13 rack toms, 16x16 floor tom with legs, 18x22 bass drum, 5½x14 snare

Shell composition: Birch shells with basswood inner plies. Bass drum 7-ply/7-mm; toms and snare drum 6-ply/6-mm

Finish: Black Gloss wrap

Heads:
Bass drum: Tama Power Craft clear batter with muffling ring and Power Craft black logo front head
Snare drum: Tama Power Craft coated one-ply batter and clear snare-side head
Toms: Tama Power Craft clear single-ply top and bottom

Hardware: Moderate-weight double-braced stands: Roadpro HC72WN straight cymbal stand, HC73BWN boom/straight convertible cymbal stand, HS70W snare stand, HH75W hi-hat. MTH900M double tom holder, HP200 Iron Cobra Jr. bass drum pedal.

List price: $1,299.99

For more information: www.tama.com.

Taye ProX

This relative newcomer among the major brands made a solid showing. We were especially impressed with hardware innovations bearing the distinctive stamp of designer/innovator Ray Ayotte, including an extremely versatile and easy-to-operate snare stand, and a really nifty hi-hat clutch with a quick-release twist-grip bottom nut.

The ProX was the only kit in our survey group to come with a hole in the front bass drum head (not shown in the photo), which made that drum less boomy and full-sounding than others. However, it still had good depth and plenty of punch, and would work well for miking. Toms were also solid and punchy, with a controlled sound. The snare had a deeper sound than its size would indicate.

Taye's snare drum stand is well designed and easy to operate.

Key Notes

Snare stand features ball & socket basket adjustment with a large knob that's well away from the stand and easy to operate. Stand also features removable basket fitting.

Quick-release twist-grip bottom nut on hi-hat clutch.

Tom holder provides excellent positioning flexibility, and includes a hole for an extra cymbal arm.

Recessed tension-rod heads in bass drum claws.

Drop-away snare throw-off drops completely below the bottom of the drum. Very effective for complete snare release, but could be awkward to reach and return to "on" position in a hurry.

Bass drum pedal performance was not impressive.

Specifications

Drum sizes: 8½x10 and 9x12 rack toms, 16x16 floor tom with legs, 16x22 bass drum, 5½x14 snare

Shell composition: Birch-basswood shells with cross-laminated veneers

Finish: Blue Satin lacquer

Heads:
Bass drum: DynaTon clear single-ply medium-weight batter with muffling ring; white medium front head with muffling ring and mic' hole
Snare drum: DynaTon coated single-ply medium-weight batter and clear medium- weight snare-side head
Toms: DynaTon clear single-ply medium batters and clear single-ply thin bottom heads

Hardware: Lightweight double-braced stands: BS5200 boom cymbal stand, CS5200 straight cymbal stand, HH5000 hi-hat stand, and SS500BT BallTilter snare stand. BB80P tom holder post, fitted with TC92 double clamp assembly (removeable for use on any stand), PPK401C Power Kick bass drum pedal.

List price: $1,245

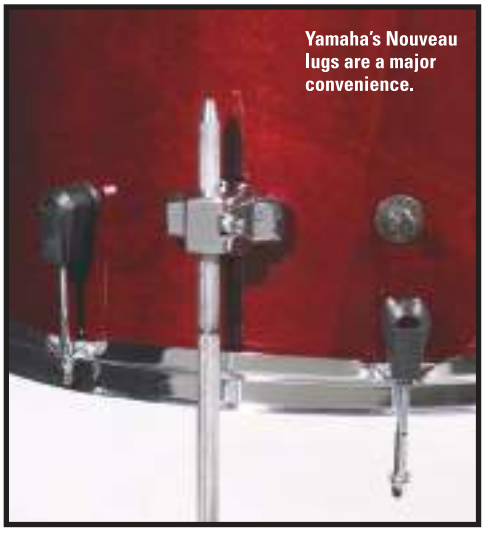
For more information: www.tayedrums.com.

Yamaha
Stage Custom Advantage Nouveau

The Stage Custom Advantage Nouveau offers impressive innovation and attention to detail. The quick-release Nouveau lugs make head changes *much* faster and easier. The high-end TH945A tom holder provides excellent positioning flexibility, and has an additional hole for a cymbal arm. And we voted the FP-7210 bass drum pedal the best in our survey group for action and performance.

The Stage Custom toms had a distinctive, woody personality. Their small sizes made them especially responsive at lower volumes, though they held their own at higher levels. The bass drum was deep and powerful. The snare drum was dryer than most.

Overall, the Stage Custom kit had a focused and very *Yamaha-esque* sound that would be particularly effective in recording or miked-up live situations.



Yamaha's Nouveau lugs are a major convenience.

Key Notes

Nouveau lugs are very convenient for head changes.

The FP-7210 bass drum pedal was the best in our survey group for action and performance.

High-end TH945A tom holder provides excellent positioning flexibility, and has additional hole for cymbal arm.

Snare stand adjustment has no ratchet teeth; provides secure universal positioning. Snare stand also features large, easy-to-use basket-adjusting knob.

Single-braced stands (the only ones in the survey group) have plenty of tripod spread and excellent fittings to provide semi-pro performance with light overall weight.

The kit comes with printed assembly instructions, along with a *Tuning & Setup* DVD featuring Teddy Campbell and Chris Hesse.

Drumkey-operated floor-tom leg brackets made initial set-up inconvenient and subsequent adjustments from the playing position awkward.

Specifications

Drum sizes: 8x10 and 9x12 rack toms, 16x16 floor tom with legs, 17x22 bass drum, 5x14 snare

Shell composition: Outer ply of birch, interior ply of falkata, remaining plies of Philippine mahogany. Bass drums are 9-ply; toms and snare drum are 8-ply.

Finish: Cranberry Red lacquer

Heads:
Bass drum: Remo UT (made in China) P3 clear on batter, Ebony P3 logo front head
Snare drum: Remo coated UT single-ply batter, UT clear snare-side head
Toms: Remo UT clear single-ply heads top and bottom

Hardware: Lightweight single-braced stands: SS-740 snare stand, HS-740 hi-hat, CS-745 boom cymbal stands (2). TH-945 double tom holder, FP-7210 bass drum pedal.

List price: $1,399

For more information: www.yamahadrums.com

A Team Approach

Ask any five drummers about the sound, functional features, and appearance of a drumset, and you'll usually get at least six different opinions. And it's no different with *MD*'s editors. Collectively, we share over a hundred years of drumming experience. Individually, we have very different perspectives when it comes to what's important and appealing about a drumkit.

For the purpose of this survey, we applied those different perspectives in a committee format, evaluating each drumkit in terms of construction quality, appearance, functionality, and acoustic performance. Kits were judged at "face value," as they came equipped out of the box. Reasonable tuning efforts were applied to each kit, but no drumhead swaps or other modifications were made. The results reported here represent the outcome of that evaluation.

List price was used as a way to survey reasonably similar drumkits. "Street prices" for the kits are likely to be substantially lower in many cases.

General Observations

Beauty is in the eye of the beholder, and the *MD* editors had widely differing opinions about the relative attractiveness of the survey kits' finishes. However, we were all surprised not to see more "glitzy" finishes and wild colors that might appeal to young rockers. The various natural wood finishes were all classy, but relatively subdued—especially the satin finishes. Of course, these might be more appealing to the weekender and semi-pro player than brighter, glitzier finishes would be.

Opinions were split about double-braced stands. Some editors felt that heavy stands are necessary in today's hard-hitting drum world, and would appeal to rock-oriented players. Others felt that lighter-weight, more easily portable stands would be more attractive to young, smaller players, as well as to older gigging drummers who must carry and set up their own gear.

Speaking of stands, several of the kits replaced the familiar "one straight and one boom" cymbal-stand pairing with two boom stands. This could be considered an added value. However, in each case, the two boom stands had shorter arms than those on the stands in the single-boom kits. We wondered why the manufacturers couldn't supply two booms with full-length arms, considering how much more positioning flexibility they would offer.

Rack toms on every kit were mounted using some sort of suspension system, which is a significant step toward professionalism for kits in this price range. Still, some designs isolate the hardware from the shells more effectively than others, which was reflected in the resonance of the drums.

We also noticed a difference in sonic consistency among the toms on the kits, based on their size configurations. Kits that featured "rock" sizes (12" and 13" rack toms and 16" floor toms), as well as those that featured "jazz" or "fusion" sizes (10" and 12" rack toms and 14" floor toms), had a more homogenous tonality between the toms than those that jumped from 10" and 12" rack toms to 16" floor toms. This inconsistency was exacerbated by the fact that *all* of the kits in our survey group featured 22" bass drums.

In fairness, we should say that most of the kits in our survey were just one configuration out of several offered in their series, and that other configurations can be created to suit virtually any acoustic application.

Start your own
legend.
Performance Gear™ Microphones
There's no better way to begin your own legend than by starting with vocal, instrument and drum microphones from Shure, the legend in live performance sound. Complete with clips, cables and the confidence of real gear without compromise. Let your legend begin.
Plug in. Play out.
PG52
PG56
SHURE
It's Your Sound®
www.shure.com
© Shure Inc. 2004

FROM BIRTH...

Job Title: Spray Booth Specialist
Years Experience: 5 years

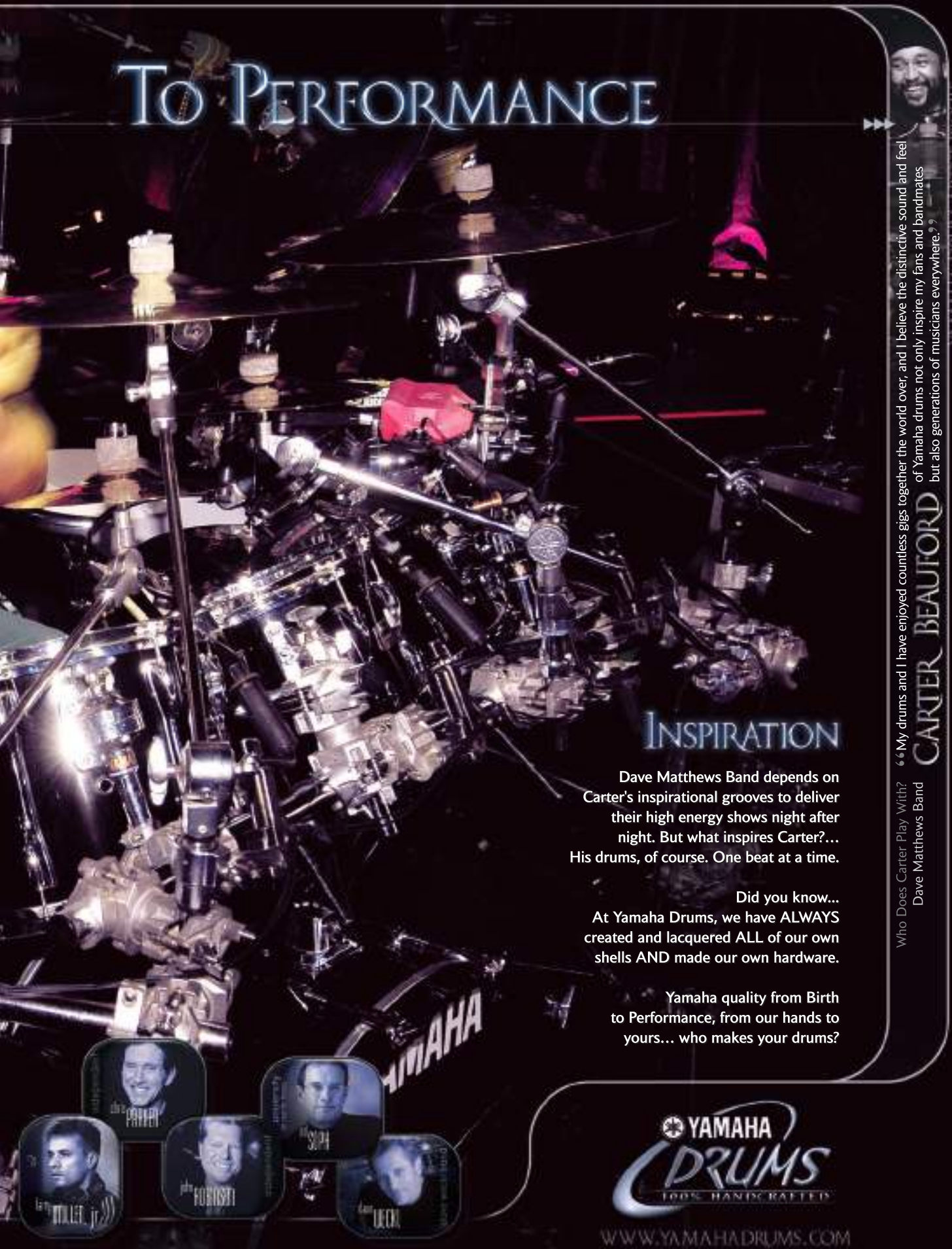
YUICHI KUROMATSU

"No matter which type of shell or color I am painting, many things have to be considered to ensure that the finish is absolutely perfect. I analyze the wood grain, scrutinize the thickness of the colored paint and clear lacquer, and examine the overall balance of the final product. I create each instrument knowing that its life will far exceed mine. So, in a way, my pride and passion will live for many years after I am gone."

Recording Custom in Solid Black

ARTISTS IN THE KNOW

To Performance



Inspiration

Dave Matthews Band depends on Carter's inspirational grooves to deliver their high energy shows night after night. But what inspires Carter?… His drums, of course. One beat at a time.

Did you know…
At Yamaha Drums, we have ALWAYS created and lacquered ALL of our own shells AND made our own hardware.

Yamaha quality from Birth to Performance, from our hands to yours… who makes your drums?

Who Does Carter Play With?
Dave Matthews Band

"My drums and I have enjoyed countless gigs together the world over, and I believe the distinctive sound and feel of Yamaha drums not only inspire my fans and bandmates but also generations of musicians everywhere."

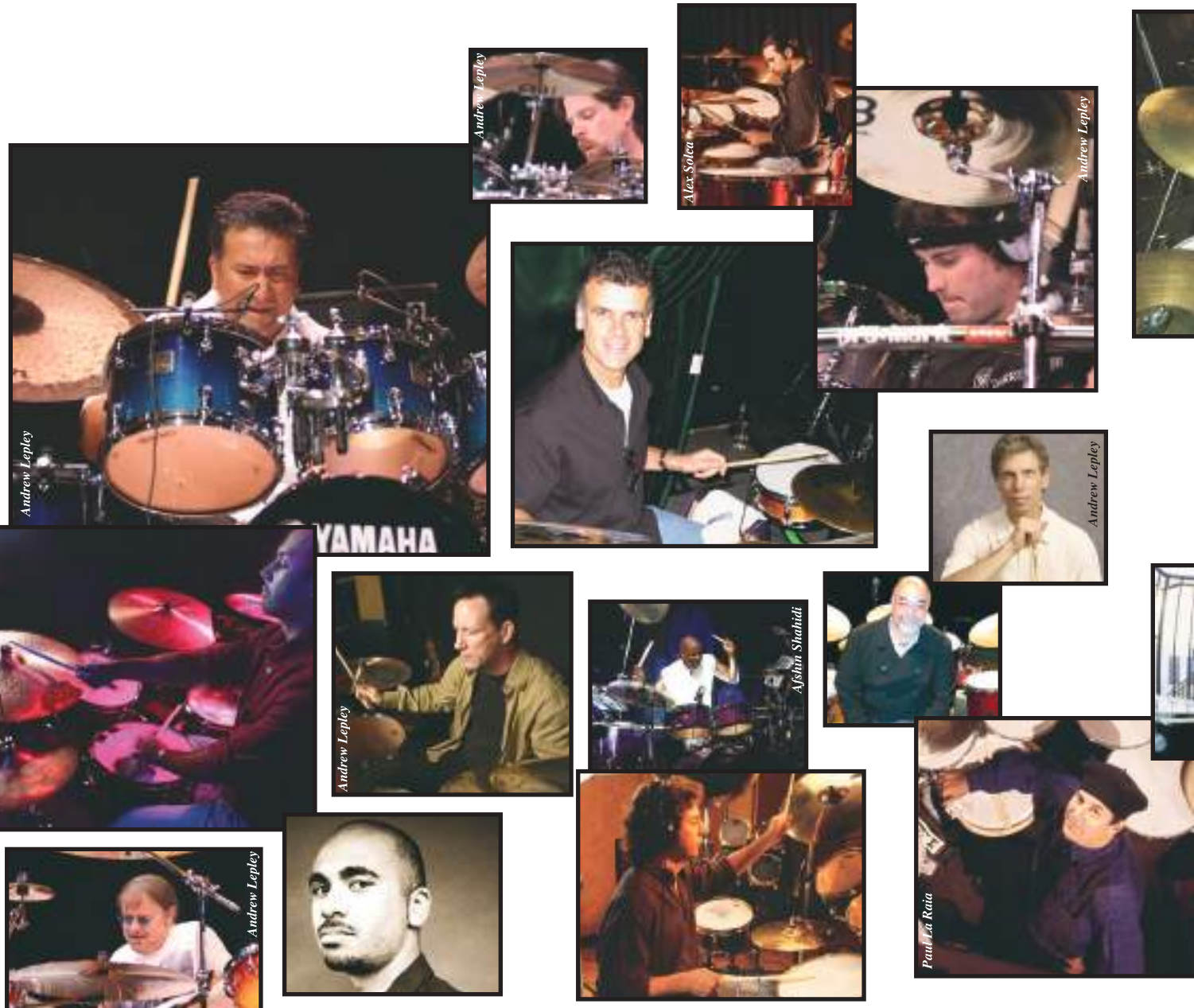
CARTER BEAUFORD

YAMAHA DRUM ARTIST PROFILE

YAMAHA DRUMS
100% HANDCRAFTED

WWW.YAMAHADRUMS.COM

©2006 Yamaha Corporation of America. Yamaha is a registered trademark of Yamaha Corporation. All rights reserved.



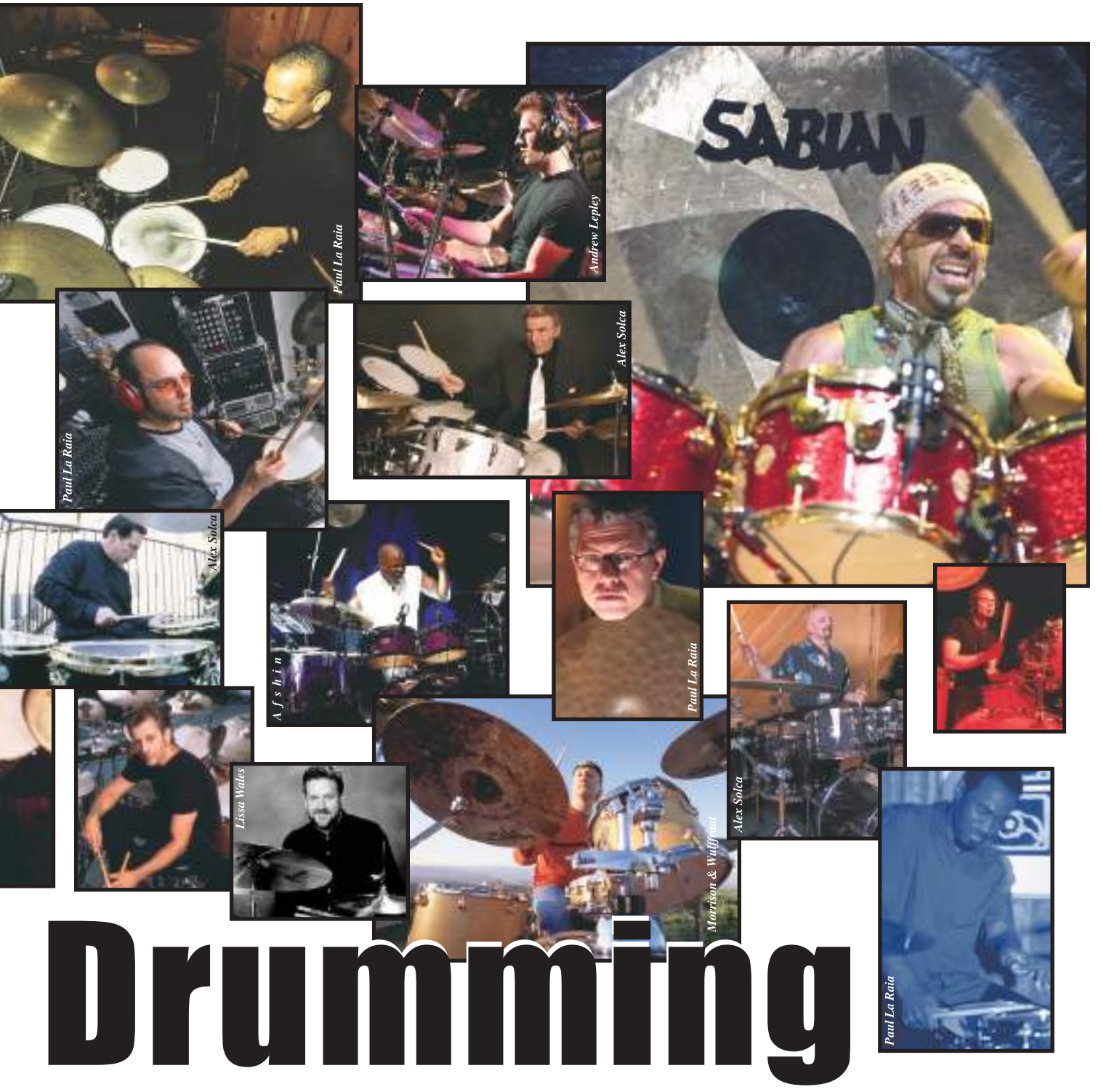
The Future Of

MD TALKS TO TODAY'S FINEST ABOUT WHERE THE ART FORM IS HEADED

by Ken Micallef

In 1938, Gene Krupa forever changed the future of the drums. Performing "Sing, Sing, Sing" with Benny Goodman's big band at Carnegie Hall, Krupa cracked the rimshot that was heard 'round the world. Wailing on his floor tom as the band's collective brass sent up shots of joy and exultation, Krupa laid down one of the deepest, meanest, most expressive and kinetic grooves that had ever been heard. The shock waves would be felt by everyone from Led Zeppelin powerhouse John Bonham to Miles Davis's jazz phenomenon Tony Williams. As the first true drumming superstar, Krupa revolutionized the drumset and the audience's perception of drummers and rhythm. If a mosh pit had been available at Carnegie Hall that night in '38, the punk rock rebellion would have surely arrived forty years early.

After Krupa, drum stars and innovators followed



Drumming

the arc of the music, from bebop and hard rock to fusion, Latin, and heavy metal. As drumsets became ever more refined, expansive, and at times ridiculous, drummers followed suit with leaps of imagination, skill, and bombast. But where are *today's* drum innovators? Who are the hot young drummers that will propel the art form into the next fifty years? Will the gear we play aid in this evolution, or exceed our needs? What are the musical trends that will dictate drumming's future? And where does technique, inspiration, and musicality fit into the equation?

Modern Drummer's thirtieth anniversary would seem an appropriate time to ask the movers and shakers of the drum world these very questions. Where is drumming headed? *MD* spanned the globe (literally) to gather answers from the drummers who dominate today's music world.

ALEX ACUÑA

(LATIN DRUMMING GREAT)

Drumming is definitely heading to a higher level, because more drummers are learning to play hand drums and Latin rhythms. With the four-way coordination involved in the modern approach to Latin music, drummers need to understand hand drumming to be able to play those rhythms on the traps.

Drummers are now studying composition, harmony, and orchestration. Their abilities to play musically have grown immensely. More young drummers understand what's happening *musically*. And even when we imitate drum programs with R&B beats, we're affecting the drumming—but in good ways. It's okay to play like a machine or to play along with drum machine patterns. The combination of the perfect beat and the human heart is *great*.

I like a lot of the young Latin drummers: Jimmy Branly, Raul Pineda, Antonio Sanchez, Tony Escapa, Henry Cole, and Tiki Pasillas. I also like great Gospel drummers like Chris Coleman, Marvin McQuitty, Gerald Heyward, and Louis Santiago.

CHRIS ADLER

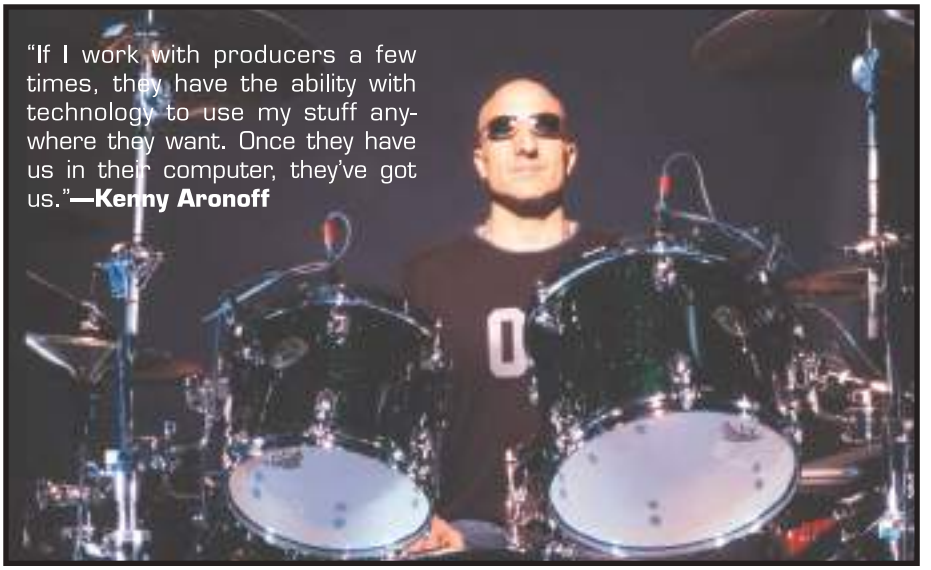
(LAMB OF GOD)

I've seen self-taught drummers school the schooled, and teachers learn from students. Instead of teachers molding players into rigid thinkers, we now seem to be celebrating our differences and creative styles.

Like weird office furniture, gear will likely become more ergonomic and take advantage of the ever expanding science of motion. There will always be more than one way to get from A to B. The trick is finding the methods that help your efficiency.

As for specific trends, I've noticed an intense focus on speed. This is great, but not when it eclipses all other elements of playing. Speed comes with time and practice, but to focus solely on it will make your playing very shallow. Push that direction for sure, but make sure you're pushing other directions to round out your style.

A few drummers that stand out: Mike Justain (Unearth), Justin Graves (A Life Once Lost), John Boecklin (DevilDriver), Brian "Brylle" Rasmussen (Mnemic), and Peter Wildoer (Darkane).



KENNY ARONOFF

(TOURING AND STUDIO GREAT)

Music always reflects the times, and we are living in a technological age. In the future there will be monstrous technique from guys like Marco Minnemann, Mike Mangini, and Thomas Lang, and more computers and sampling. These days, if I work with producers a few times, they have the ability with technology to use my stuff anywhere they want. People who hire me, Josh Freese, Vinnie Colaiuta, or Abe Laboriel Jr.—once they have us in their computer, they've got us.

Drummers are very involved with arrangements and even composition at times, but we're not given credit. In R&B, if you program, you're given points. But not in rock. Budgets have fallen apart because the record companies are charging too much for CDs. Big-room recording is a very expensive part of that budget.

One day I did songs for Alanis Morissette, Melissa Etheridge, Gwen Stefani, Anastacia, and Keith Urban. They sent me the music ahead of time and I charted it all out in Pro Tools. We recorded the tracks with just me, the engineer, and the producer. So I do records now without even hearing the music, all to bring the budget down.

I'm not flipping burgers here; every performance demands that I be brilliant, and everyone expects that of me. There is more pressure now than ever. But if they have me in Pro Tools, why bother to hire me again, along with the $2,000-a-day room? They can just cut up my tracks for the next session.

Interaction is what makes music unique. But there are no musicians reacting to what I'm playing in the studio. Everything is becoming homogenized. I feel there will always be a place for a drummer playing the acoustic drumset. But what is growing now is technology, and in every form. That's the world we live in.

LOUIE BELLSON

(DRUMMING LEGEND)

Technically, we are in good shape. Drummers are playing more technically because the music calls for it. Horacio "El Negro" Hernandez is playing the part of four players. We American drummers have to buckle down to learn that technique, because it is here to stay. Virgil Donati and Thomas Lang are fantastic as well. We also have a lot of drummers who are playing so musically, like Jeff Hamilton.

When I was coming up, we didn't have all these videos and literature, but now drummers can see their favorites on DVD and in person. That has made a major impact. As for gear, Remo has the right idea with their world percussion. I have guys playing tambourines, hand drums, and cowbells in my big band! I feel the use of percussion is expanding, and that is where gear is heading.

Three drummers I am excited about are Gary Novak, Tony Royster, and Roy Haynes' grandson, Marcus Gilmore. They are fantastic players. As for where drum-

ming is headed right now, I think Latin music is the most important trend.

GREGG BISSONETTE
(RINGO STARR, FREELANCE)

I travel a lot, and I take my laptop on planes and learn so much about drumming with the DVDs available. I take my laptop into the practice room. When I was a kid, you had to move the needle around the record to learn licks!

The drumming world is becoming smaller every day. Virtual drumming schools let you go online and take lessons with guys like me. You couldn't do that even five years ago. And you can practice 24/7 on great electronic kits. I can practice at 3:00 A.M., and nobody hears it. These are things that are taking drumming to the next level.

Jimmy Branly is the one drummer I have my eyes on. He's an authority on Afro-Cuban drumming, and he's also an amazing jazz drummer.

JASON BITTNER
(SHADOWS FALL)

The newer metal bands have drummers who can *play*. The next generation will be even more versatile and schooled than today. Look at the kid who performed before me at the *MD* Festival, Elóy Casagrande. He was on fire, and he was only fourteen!

As for drum gear, it doesn't always need to evolve. Sometimes, in trying to make drums better, companies can make things worse. I feel there are too many adjustments and bells and whistles. Simple is good. Evans, Pro-Mark, and Meinl are evolving in the right directions. They make good upgrades.

As for drummers to watch in the future, check out Travis Smith from Trivium. That said, I still follow the guys I've been following for years.

JOHN BLACKWELL JR.
(PRINCE)

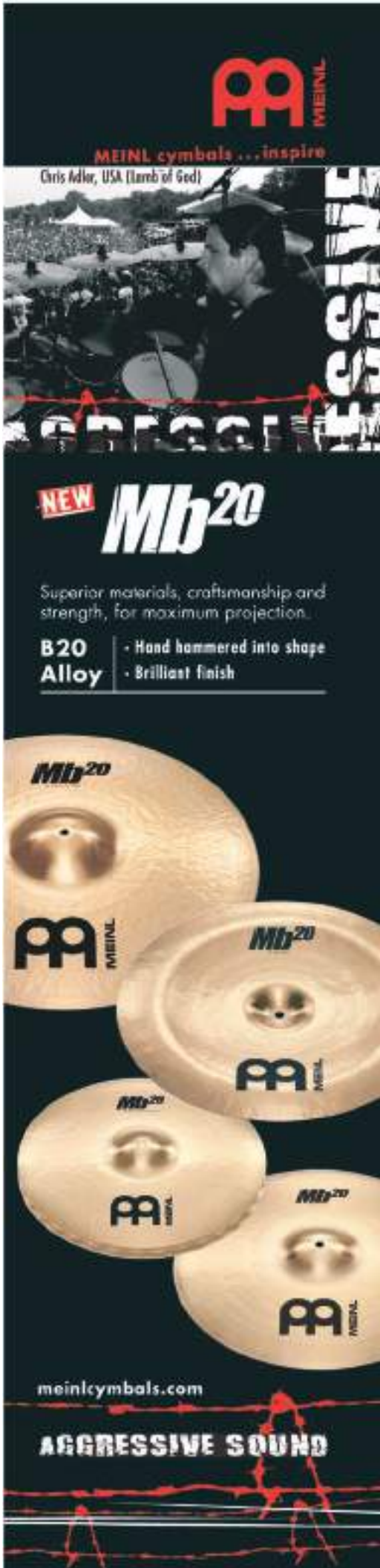
I feel like drumming is headed more towards the forefront. A drummer used to just keep time in the back. But there are these incredible drummers coming up who are taking the lead. At Berklee, where I teach, I see fifteen-year-olds who play like fifty-year-old guys—they are scaring me! And we have new drum gear that is sounding like drums from the '50s. Drummers miss those old sounds, and the companies are bringing those sounds back. As for drummers to keep an eye on, Les Cleveland, Dana Hawkins, and Ayiesha Mathis are all Berklee-related drummers who are sounding great.

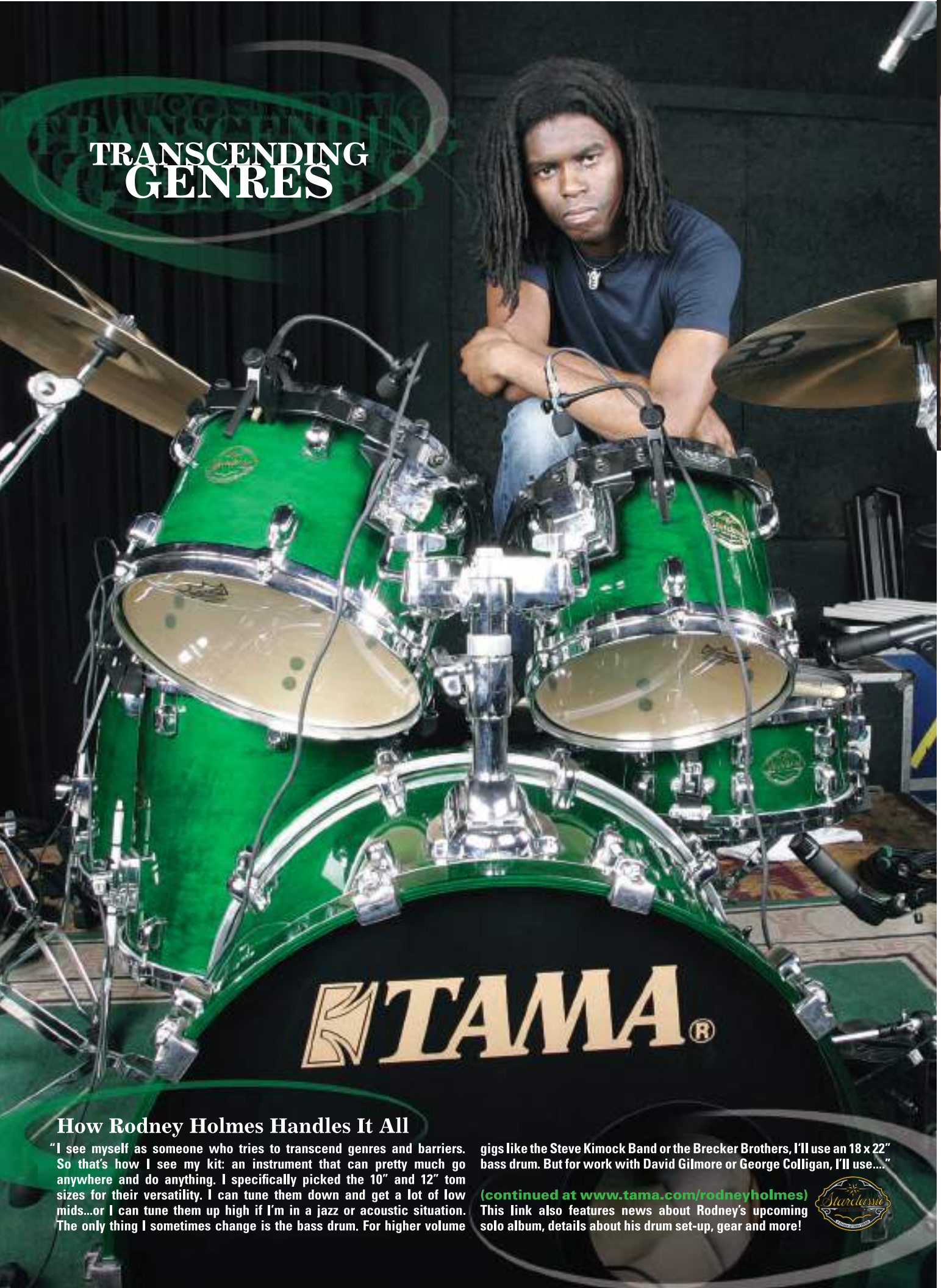
BILL BRUFORD
(EARTHWORKS)

Talk of rock and jazz will be, if it isn't already, effectively meaningless. The debate for the drummer, same as any musician, will be to do with the way in which, and to what extent, the human interacts with electronics, or if he/she chooses to interact at all. Live, or pre-programmed? Electronic drum gear will need to become more user-friendly in terms of expressive power, through easily accessible real-time controller functions such as sustain, portamento, pitch bend, etc., and stop pretending it's an acoustic set.

I feel that the current phenomenal level of technical ability is being developed in the service of the manufacturers *away* from the music—any

"The current phenomenal level of technical ability is being developed in the service of the manufacturers *away* from the music—any music—in the hothouse atmosphere of drum clinics and extravaganzas."
—Bill Bruford



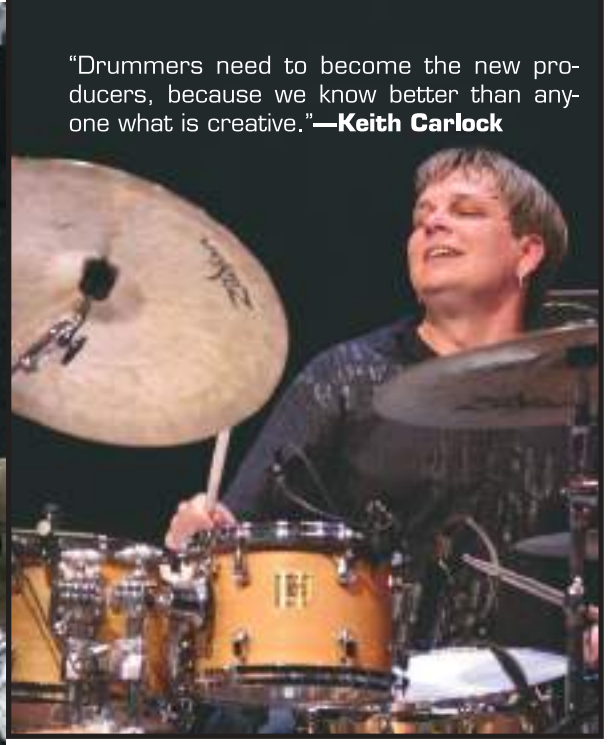


TRANSCENDING GENRES

How Rodney Holmes Handles It All

"I see myself as someone who tries to transcend genres and barriers. So that's how I see my kit: an instrument that can pretty much go anywhere and do anything. I specifically picked the 10" and 12" tom sizes for their versatility. I can tune them down and get a lot of low mids...or I can tune them up high if I'm in a jazz or acoustic situation. The only thing I sometimes change is the bass drum. For higher volume gigs like the Steve Kimock Band or the Brecker Brothers, I'll use an 18 x 22" bass drum. But for work with David Gilmore or George Colligan, I'll use...."

(continued at www.tama.com/rodneyholmes)
This link also features news about Rodney's upcoming solo album, details about his drum set-up, gear and more!



"Drummers need to become the new producers, because we know better than anyone what is creative."**—Keith Carlock**

music—in the hothouse atmosphere of drum clinics and extravaganzas, and there is a potential problem here. There will always be a guy who can spin plates faster than the previous guy, but the imaginative leaps necessary to refine, define, and re-define the role and purpose of a drummer in a musical context may be harder to come by, and will only come from *within* the music.

The more subtle virtuosity of a Bill Stewart or a Jack DeJohnette is rooted in the subsoil of the music from which it came; it's connected to something other than athletics. In that context, some really interesting young players to watch are Mark Guiliana from Avishai Cohen's group and Martin France and Asaf Sirkis from the UK.

Generally, the cannibalistic and jaded Western mass music market will continue to refresh itself from the more vibrant musics from elsewhere, as it has done with great effect already with the music of Cuba, Jamaica, Senegal, Brazil, etc. More drummers will need to know more about more music, so if you have experience of the art of other cultures, you'll already have a head start. More djembes and darboukas on stage!

At the beginning end of the scale, the future is very exciting. More people of all ages are starting out with better instruction on continually improving equipment—daily discovering the joys and heartaches of trying to play four decent beats in a row. *MD* has had a pivotal function in all this.

KEITH CARLOCK
(STEELY DAN, WAYNE KRANTZ)

Ultimately, we must all find what makes each of us unique and focus on pushing drumming into new directions. There is so much information out there now with instructional DVDs, books, technology, and the Internet, it's overwhelming. I think that young drummers will use all of that to take drumming to a new place by not copying their favorite players, but by letting it inspire them to play in a new way. Also, I think programming drums can have a great effect—but nothing replaces a human being playing with feeling and emotion. I think there will be ways of putting the two together

"Style-wise, I hope real fusion music returns; that original music was like nothing else I've heard since."
—Dennis Chambers

that is more creative and less obvious.

As for gear, some drum companies have made things more complicated by adding unnecessary gadgets, especially with hardware, pedals, setup ideas, etc. It's become over-the-top and too scientific. In my opinion, the simpler the better and the less likely you'll have problems.

I am anxious to see where electronics go, but often it depends on some hot producer to do something a bit different that catches on. Drummers need to become the new producers, because we know better than anyone what's creative and what might catch on with the public.

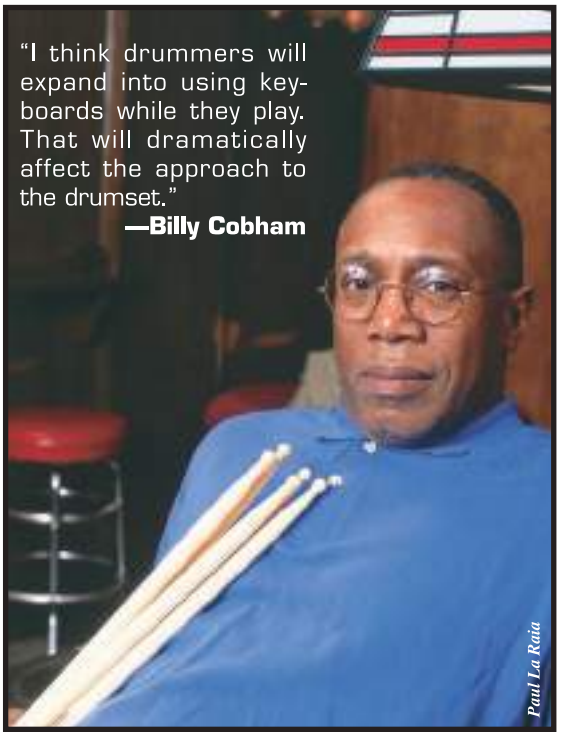
DENNIS CHAMBERS
(SANTANA, NIACIN)

I don't know where drumming is headed, but wherever it goes, I hope it's a good place. Some of the new drummers are putting the drums in a good place. Guys like Tony Royster and Thomas Pridgett, from San Francisco—a phenomenal Gospel drummer—are moving things forward. And Ronald Bruner, with Kenny Garrett, has his own vocabulary.

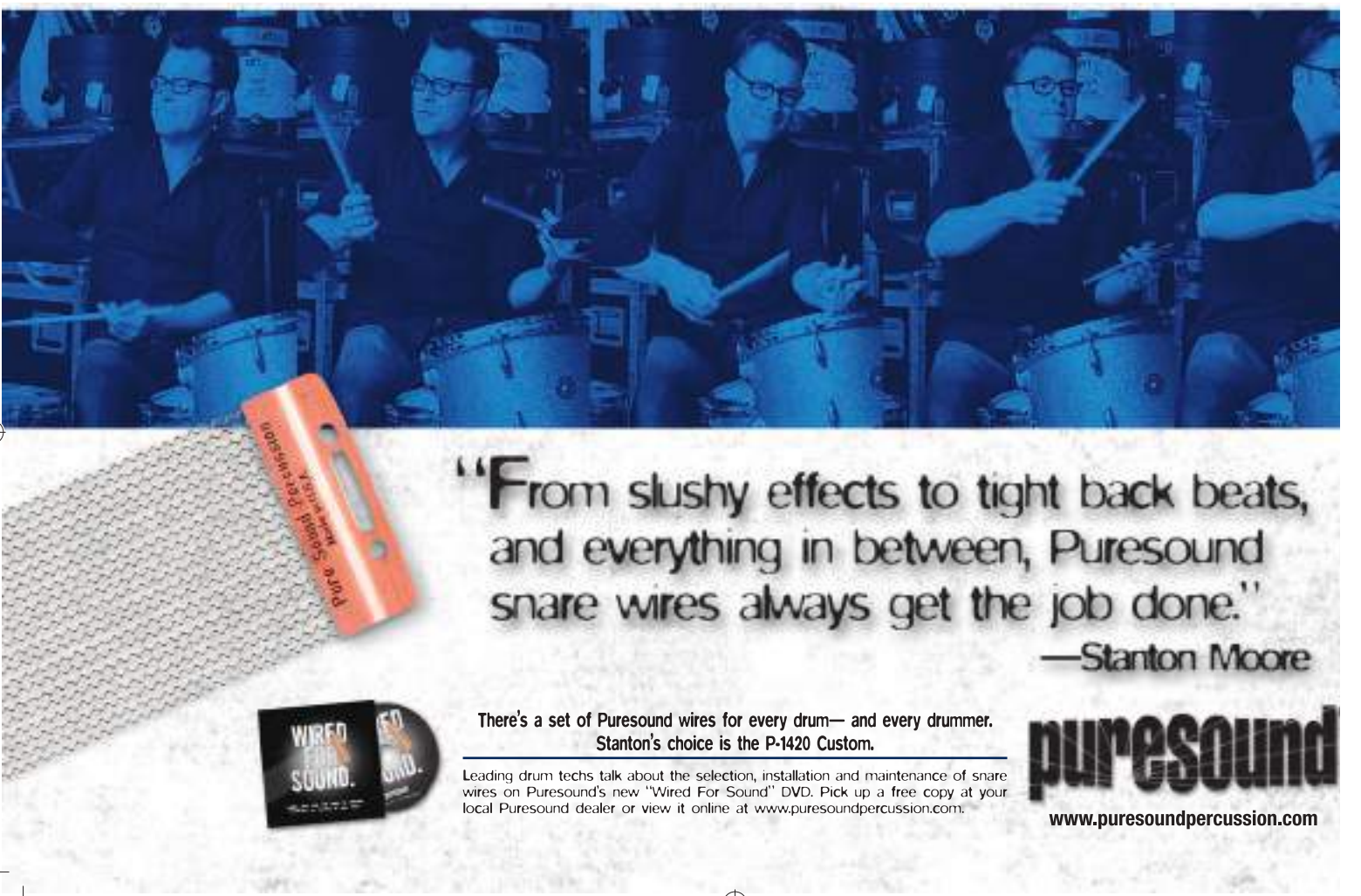
Style-wise, I hope real fusion music returns; that original music was like nothing else I've heard since. After disco, fusion got a bad name because other musicians made bad music that got called fusion. The original fusion was more than a feeling; you had to think.

JIMMY CHAMBERLIN
(SMASHING PUMPKINS)

I feel the drumset in the future will take on a more compositional role, much of it in a tribal form. Music is more compelling when it starts from the ground up, like with Motown, James Brown, or some Far Eastern music. And I think drummers will realize that you can get a lot more sound out of smaller drums. I recently scaled down my set and I'm happy with it. The freer approach to playing, along with better monitoring systems, will lend itself to drummers using classic sizes—14x22 kick, 9x13 rack tom, and 16x16 floor tom. The days of the power tom are over—people are going for tone as opposed to punch.



As far as drummers to watch, the Mars



Volta's Jon Theodore and Muse's Dominic Howard are taking the best of both worlds and making compelling music. These bands can play, but they're also using studio wizardry to compose. But no matter how far you go with technology, it will always come back to the true essence of music, which is humanistic, with *all* its faults and purity. To play with the power of a Buddy Rich takes individualism and identity, not extraneous tools.

MIKE CLARK
(FUNK AND JAZZ GREAT)

For a while it seemed that the hallmark of a great drummer was the guy who played the fastest roll with one hand. I have seen so many videos of some guy laying his chops burden on everyone. That bores me to tears. Then came hip-hop, where usually it's a machine playing a beat that is so lame that I refused to play it when I was in the eighth grade. Hopefully, people will start playing music again.

That said, there are some great musicians writing interesting music. I'm making a living playing on the jam-band scene, where people love soul, funk, and great grooves. In jazz, the focus is on playing and not so much "Let's make up some new stuff." The act of playing together has become an art. Also, copying a certain time period and acting as if the other eras are valueless seems to be in fashion. A cat who does this doesn't have to know the history, just pick a part of it that he likes and *bingo*, a career is made.

As for drummers to keep an eye on in the future, Frank Katz is a seriously great drummer. He has ideas that I have never heard before. And Tobias Ralph is happening as well.

BILLY COBHAM
(DRUMMING LEGEND)

I just bought two mallet instruments; I believe that in the future percussionists will become more the rule than the exception, much more so than drummers. I also think drummers will expand into using keyboards while they play. That will dramatically affect the approach to the drumset. Acoustic drums will meld with electronic enhancements, and your everyday drummer will become more of a full-service musician.

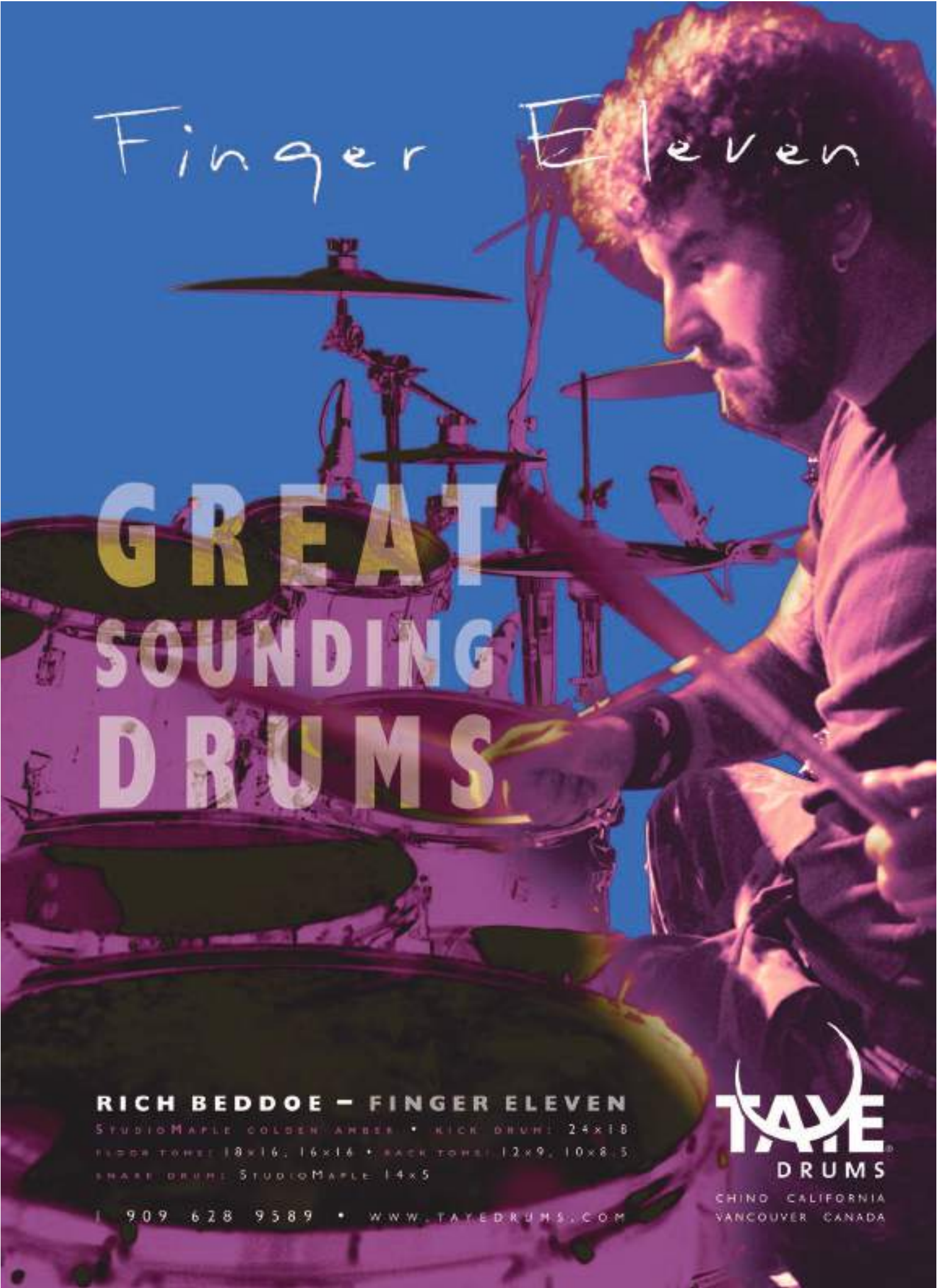
Drums get better when the player understands the origin of the drums and how they're made. The player can link themselves to the drumset in a closer way. Why not have bass drums facing the sky? Things like that will become more commonplace because we are looking for acknowledgement of who we are as individuals. That's why people are getting tattoos. They're still trying to figure out who they are.

JOHN DOLMAYAN
(SYSTEM OF A DOWN)

Drumming will continue to do what it has always done: provide a pulse for the music of the world, taking the past yet always moving forward. The drums will always be something primal and express the human spirit. In thinking about the future, you have to remain interested in something new and old at the same time. Keep your mind open to everything.

I really like the drummer for The Killers [Ronnie Vannucci]. I like his style and where he puts his accents. Like Ringo Starr, he finds a way to keep the music interesting. I also like Jon Theodore [The Mars Volta]. That guy is sick.

"Modern Western drumming is becoming more and more like pee-wee hockey; only the rich kids get to play because the gear is so pricey."
—Dave King (The Bad Plus)


Finger Eleven
GREAT SOUNDING DRUMS
RICH BEDDOE – FINGER ELEVEN
STUDIOMAPLE GOLDEN AMBER • KICK DRUM: 24x18
FLOOR TOMS: 18x16, 16x16 • RACK TOMS: 12x9, 10x8.5
SNARE DRUM: STUDIOMAPLE 14x5
1 909 628 9589 • WWW.TAYEDRUMS.COM
TAYE DRUMS
CHINO CALIFORNIA
VANCOUVER CANADA

"I hear a lot of second-rate programming in much hip-hop and radio music, and I hope that drummers don't try to copy this."
—Stanton Moore

VIRGIL DONATI
(PLANET X, CLINICIAN)

It's always exciting to think of what the future will reveal. The past has received the stamp of truth and left an image of itself behind. These images are taken by the following generations and are elaborated upon and evolve in different directions. Those with exceptional vision, skills, and imagination will lead the way. Some will continue to evolve, some may fade, but all our choices come from feelings—the same feelings with which we express our passions, which affects our drumming.

Many young drummers are pushing the envelope of the instrument, some with the feet and hands, some with independence, some simply with a powerful sense of time and groove. Ultimately we want to refine these elements and put them to the service of music. It takes understanding and diligence to mature into a great player. One drummer who has an extraordinary sense of rhythm is a Belgian by the name of Stephan Galland. Dave DiCenso is another, and Derek Roddy has an amazing capacity for singles with the feet.

BILLY DRUMMOND
(JAZZ GREAT)

In the future, drummers will do whatever is called for to make the music happen. When any new developments happen in music, the drummer always plays a huge part in shaping and giving it life. We are the heartbeat.

With the recent advancements in manufacturing with modern materials to work with, I'm hoping for lightweight and more durable hardware. A well-made product that sounds good is all that I personally require. It all goes back to the music and what sounds are called for.

Some newer guys that I've enjoyed recently have been Rodney Green, Tommy Crane, and Obed Calvaire. But the guy who absolutely brought tears to my eyes was Roy Haynes at the Village Vanguard. Eighty years old and playing the future *right now*. His scope is so huge: all music all the time, crisp, clear, and absolutely swinging. Incredible!

PETER ERSKINE
(JAZZ GIANT)

Hopefully, drumming is headed in the same direction that it's been ever since the trap kit was first devised: providing an unerring sense of musical time for the other musicians with whom we play, no matter the genre or style. There are timeless qualities to which all drummers should aspire: a good beat, a compositional sense of architecture, and a respect for dynamics and tone.

There's no question that drumset technique is improving. Music has also become more democratic in the sense that more people are able to make "professional" recordings outside of the traditional studio environment. This is the age of the multi-faceted/entrepreneurial drummer. Since there aren't enough hours in the day to do everything, I bet that practice time suffers for a bunch of us.

Some drummers who've impressed me recently are Ari Hoenig and Sean Rickman. Bill Stewart is the most interesting drummer playing today, and I really like Jeff Ballard, too. I'm also proud of my drumming students at USC: Will Cruse, Chris Steele, Jamey Tate, Matt Slocum, Sean Hutchinson, Zach Harmon, Reade Pryor, and Dan Schnelle.

Future Of Drumming

ANTON FIG
(CBS ORCHESTRA)

The drummers coming up now are generally much more technically proficient than the generation before them. Now that you can buy DVDs of drummers playing, kids grow up with a whole different baseline of information. It's like sports: Records are being broken all the time on a purely technical level. Ideally you want *individuals*, those drummers who defy gravity and play their own way. If you listen to Tony, Elvin, and Philly Joe, among others, they were all unique players with their own language.

Drummers today have their own sound, but it may have become more homogenized because the drumming is a reflection of the entire music industry. In the same way that a corporation can control radio right across the country, the record industry pigeonholes musicians for marketing purposes, and that leaves less room for individuality.

Gear-wise, I would like to see a drum trigger built right into the drumhead so that you could get different electronic sounds out of the drum while still playing acoustically. There needs to be an easier way to do it than is currently available.

DAVID GARIBALDI
(TOWER OF POWER)

Predicting is risky, but I know this: When people are being themselves and following their inspiration, great art and music result. Drumming, like life, will evolve no matter what we do. Developing drum gear is an art as well. Drums today sound better than the Slingerland drums I had in high school, but a drum is a drum. The major changes seem to be more in the hardware and accessories. I remember when plastic-tipped sticks came out. This small idea dramatically changed the sound of drums and cymbals.

I learn a lot about drummers when I meet them. If I am really intrigued by their drumming, I'll arrange to take a lesson. My recent lesson with John Riley was one of the greatest two hours of music education I've ever spent. For a while, I taught at Drumworld in San Francisco, when Tony Williams taught there. We talked, laughed, and even played together. These very personal events affected me deeply, and were very inspiring.

Among the "newer" drummers, I like Marcus Baylor, Billy Kilson, Lil' John Roberts, Terreon Gully, Adam Deitch, Brannen Temple, Thomas Lang, Bernie Dressel, Raul Pineda, and Jimmy Branly. These guys have all found their own voice.

JEFF HAMILTON
(JAZZ GREAT)

Where is drumming headed? With the renewed interest in the likes of the Jim Chapins and Freddie Grubers, young players are paying more attention to the basics than they did in the '70s and '80s. But there is too much focus on technique and not enough focus on how to play musically. Listeners want to be able to feel what the player is feeling.

Drum gear will most likely head in a direction that music takes it. The first time I saw Horacio Hernandez years ago, I couldn't see that he was playing the cowbell with his left foot. Now that has become common within that genre. But let's not forget that my mentors could get a whole mess of music out of a pair of

brushes and a phone book. I think too much emphasis has been placed on what brand one plays instead of how much music they are making with what they have. Better gear helps to a point, but it won't keep the gig for you.

Kevin Kanner is a drummer to keep an eye on. Also, Obed Calvaire. I see great things for Jim White, who's worked in Nashville and with Benny Golson.

ERIC HARLAND
(JAZZ GREAT)

There is so much music available now, but today you hear the influences even more in every style and genre. So the drumming has evolved to be even more present. I think drumming will either push the envelope to a new breed of sound or drummers themselves will start playing melodic instruments to invent the sounds that the drums themselves lack.

Drum gear will start to present a wider array of sounds as well as be able to adjust to new ways of drumming. Drum companies will be more in tune to these new sounds, and the gear will reflect that and be able to adjust to these new external devices and instruments. I believe the evolution of drummers and the drums themselves will bring a more orchestral approach.

A drummer to watch for is Jamire Williams with Jacky Terrasson. He is sounding great. Also check out Damion Reid with The Robert Glasper Trio. He's beginning to make his mark.

ALI JACKSON
(WYNTON MARSALIS)

Drummers are becoming more and more technically proficient every day. The question is, what impact does this have on the music? Out of the numerous categories of technique, why is it that velocity is the one most drummers gloat and drool over? Drummers of all backgrounds seem to keep setting new benchmarks in this area. In the future, though, I feel drummers will definitely become more melodically and harmonically oriented. And the incessant infusion of cultures will continue to change drumming styles and music alike.

I've had the privilege to meet some really talented young drummers, like Mark Collenberg, Jerome Jennings, Marion Felder, and Dana Hawkins, to name a few. I definitely feel they are blossoming into stellar drummers/percussionists.

BILLY KILSON
(DAVE HOLLAND)

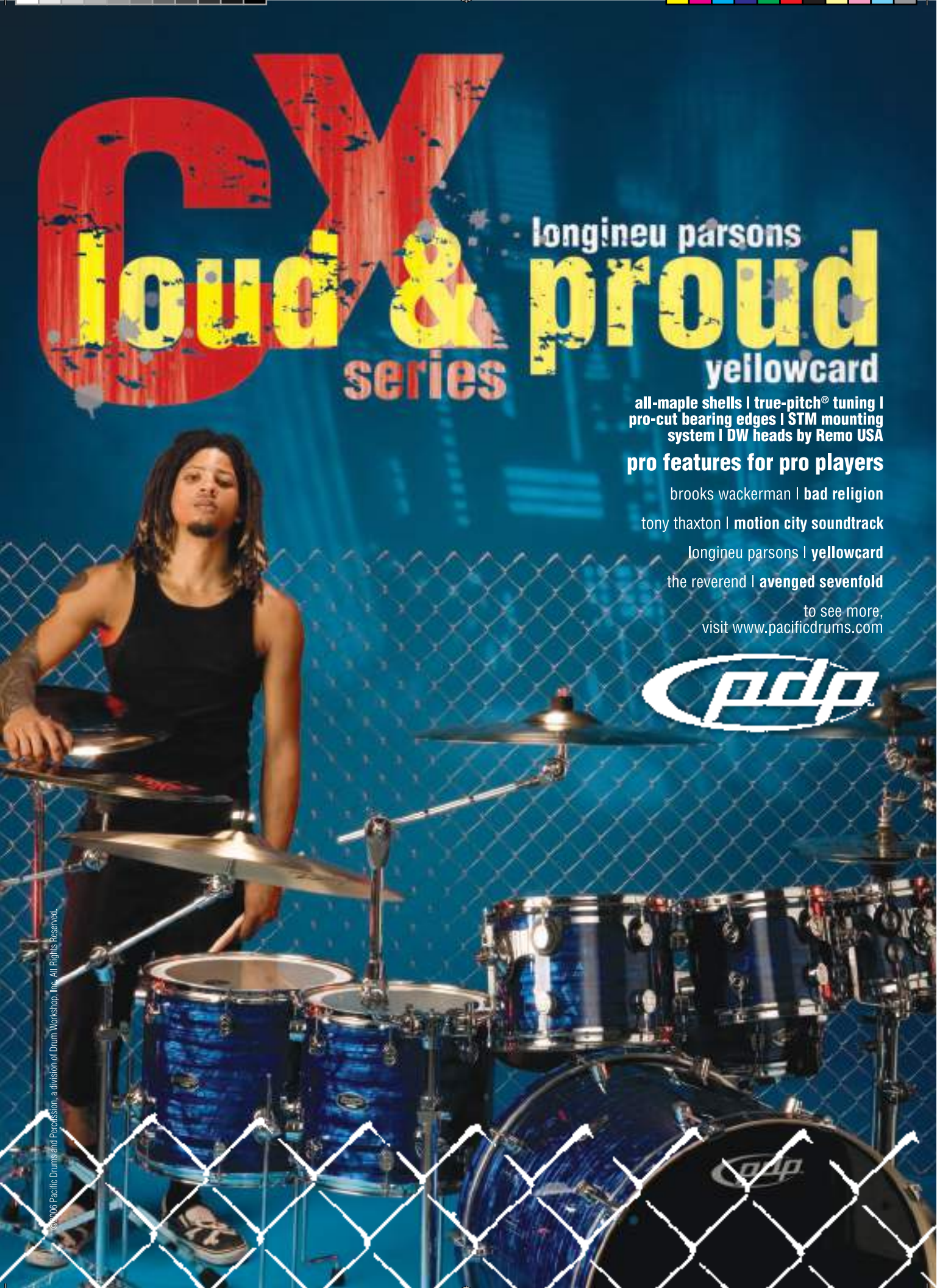
Mr. "Hi-Hat," Papa Jo Jones, said, "There's nothing new under the sun." The conventional style of drumming in its truest form isn't going away any time soon. I don't believe that drum gear will evolve significantly in the future, because in the attempt to master this instrument, as long as the presence of Elvin Jones, Max Roach, Philly Joe Jones, Roy Haynes, Tony Williams, Buddy Rich, and my teacher Alan Dawson is felt, the acoustic drumset will continue.

"Pushing the technical limits of our instrument is a noble pursuit. But getting a paycheck at the end of the day (if that's your goal) is also an important piece of the puzzle."**—Rod Morgenstein**

DAVID KING
(THE BAD PLUS)

In my tiny corner of the world (improvised music), I believe drumming will continue to be more open to all forms of music. I hope drum gear becomes simpler and more affordable. Modern Western drumming is becoming more and more like pee-wee hockey; only the rich kids get to play because the gear is so pricey. Get good, cheap kits in the hands of people from all economic backgrounds, and ditch the unnecessary gadgetry. Then check out the musical perspectives that begin to emerge. The art will flourish!

I really like Gerald Cleaver, Jeff Ballard, and Antonio Sanchez. There's also Martin France in the UK, as well as J.T. Bates, Joe Tomino, and Jonathan


CX
loud & proud
series
longineu parsons
yellowcard
all-maple shells I true-pitch® tuning I pro-cut bearing edges I STM mounting system I DW heads by Remo USA
pro features for pro players
brooks wackerman I bad religion
tony thaxton I motion city soundtrack
longineu parsons I yellowcard
the reverend I avenged sevenfold
to see more, visit www.pacificdrums.com
pdp
©2006 Pacific Drums and Percussion, a division of Drum Workshop, Inc. All Rights Reserved.

Blake in New York. But where is the new Keith Moon, John Bonham, and Stewart Copeland? The celebrated rock cats sound too often like "fusion" guys disguising themselves, or they play like Clem Burke did twenty-seven years ago.

THOMAS LANG
(TECHNICAL MASTER, CLINICIAN)

Drumming is constantly evolving more than any other instrument today. There is inspiration from electronic music and programmed music; drummers must adjust their techniques to simulate electronic sounds on acoustic drums. Technology inspires new techniques. Programming, writing, and arranging has become part of the drummer's career today. Look at Dave Grohl and Joey Jordison. Death metal and thrash are the new jazz—anything goes. The independent drum scene supports the techniques, the technologies, and the distribution of information. I see it going even faster in the future.

Up-and-coming drummers I like include The Drumbassadors [René Creemers and Wim DeVries] from Holland. Grant Collins from Australia is like a twenty-first-century Terry Bozzio. And Pete Drummond is another fantastic Australian drummer. I also like Felix Lehmann with Rivo Drei. He plays a punchy, beat-driven style with explosive fills.

STANTON MOORE
(GALACTIC)

Drumming is headed in so many different directions. It's important to absorb the great drumming of the past, but it is even more important not to allow yourself to be trapped by the great accomplishments of the past. It's important to express your own artistic vision and not copy what has already been done.

Technically, guys have amazing facility, but I think it's essential to remain musical in the pursuit of technique. Technique should merely provide freedom from limitations. It's imperative to not let drumming become another extreme sport. Let's keep it about the music. It's also important to maintain the "humanness" of drumming and to not copy the machines. We must uphold the human art/tradition of drumming. I hear a lot of second-rate programming in much hip-hop and radio music, and I hope that drummers don't try to copy this. As for drummers to keep an eye on, Joe Russo, Adam Deitch, and Kevin O'Day are three to watch.

ROD MORGENSTEIN
(DIXIE DREGS)

When I was a young drummer there were few choices in drums, hardware, cymbals, and accessories. Today, the sky's the limit, with option anxiety abounding. I think this trend will continue, as there are so many different "kinds" of drummers with ever-increasing specific needs.

I think the "extreme drumming" phenomenon of splitting the body into two independently functioning halves, along with the concept of having two feet operating multiple pedal contraptions, will continue to spawn new drumming-octopus phenoms and drive the R&D crowd into overdrive. But it's also extremely important to keep one's focus on the basic components of music and drumming and the reality of music as a career. Pushing the technical limits of our instrument is a noble pursuit. But getting a paycheck at the end of the day (if that's your goal) is also an important piece of the puzzle.

Rock, prog, hip-hop, R&B, funk, fusion, jazz, Latin—all these styles are here to stay, so pick your poison. Then get tight with a click track, because most recording sessions require a drummer to have great feel *and* pinpoint accuracy.

IAN PAICE
(DEEP PURPLE)

I think more players are going to get hung up in the technique "carousel" and forget that it's the feel and groove that's most important. We have so many great technicians who are accessible to young players these days, the need to keep up may have people running before they can walk.

I think the technical complexity of modern hardware will start to get out of control. It already has. Stands and pedals have so many adjustments, which are not necessary. I think we've weathered the computer keyboard-driven drumset storm, at least in live situations where more creativity is called for. But much music requires nothing more than bland mechanical timekeeping, and many producers will exercise the elec-

tronic option.

I do things that a lot of people seem to like, and I would not choose to dilute it by listening too much to other players. If a particular favorite player of mine is near me, I will always try to see them just to revel in their skill, the way a regular music fan would.

SIMON PHILLIPS
(TOTO)

I think drumming will become more complex. When I was trying to master double bass drumming, I listened to Louie Bellson. There wasn't that much else happening then. Now kids are playing stuff on two kick drums that I can only dream about. Who even knew anyone could play the kind of figures that Virgil Donati has mastered? Kids today think that this is the way you are supposed to play, and the talented guys will take it further.

My attitude towards gear, accessories, and stands is that they are way too heavy and rigid. In the '60s, drumkits had stands that were all steel, but the drums were light and the tom holder that you used was a roll bar that gave the tom some suspension so the drum sounded really good. Now the drums don't even move. Everything is too tight and way too heavy.

I would like to see more technology in drumming design, like you see in aerospace or racing bikes. Roadies would love to have lighter gear, too. For instance, PAs are much lighter now. It's much cheaper to make heavier gear—it's all diecast. But I think we will see stands becoming lighter and that will also let the drums resonate more, the same with cymbals.

The newer drummers I like are Eric Harland, Taylor Hawkins, Toss Panos, and Abe Laboriel Jr. These guys all have their own sound.

JOHN RILEY
(JAZZ GREAT AND EDUCATOR)

Technically, players just keep getting better and better. More fine players are also fine composers. I see more great drummers as bandleaders, leading interesting ensembles. Gear has improved tremendously in the last thirty years. Shells are truer, hardware is more flexible, there are more options head-, stick-, and cymbal-wise. I'm sure all the components of the kit will evolve, but unless the instrument changes completely and someone figures out how to make a five-pound drumkit, I don't foresee the same rate of evolution as in the past.

Composers have finally taken to serious rhythmic exploration. This, along with more interest, exposure, and fluency in music from other cultures, will propel drummers into the next dimension. Drummers to watch: Ari Hoenig, Eric Harland, Dan Weiss, Henry Cole, Obed Calvaire, Mark Guiliana, Tyshawn Sorrey, Marcus Gilmore, and many others.

ANTONIO SANCHEZ
(PAT METHENY GROUP)

I think drumming has evolved enormously in the past few years. There's so much information nowadays that it's easier for drummers to stay connected and check each other out. Technically, drummers are breaking boundaries in terms of virtuosity and independence. But I think that sometimes the musical aspect of drumming is overshadowed by technique. I hope young drummers understand that technical virtuosity should

always go hand in hand with musicality and taste if they ever aspire to work in the real world.

Drum products will go more towards a "back to basics" approach, because sometimes the latest and most innovative gear looks great but is less user-friendly. I believe stylistic barriers will become less, and drummers, just like other instrumentalists, will look deeper for their own voices, grasping from all styles and genres. Up-and-comers include Ari Hoenig, Kendrick Scott, Kim Thompson, Henry Cole, Tony Escapa, and too many others to mention!

STEVE SMITH
(VITAL INFORMATION)

As we follow in the footsteps of living legends like Louie Bellson, Roy Haynes, Earl Palmer, Hal Blaine, Ed Shaughnessy, Billy Cobham, Jack DeJohnette, Steve Gadd, and Jim Keltner, the drumming community as a whole struggles to keep the same high level of *musicianship*. When talking to teachers at the major music schools in the US, they inform me that the playing level of incoming students is lower each year.

In general, I too have noticed a steady deterioration of musicianship over the years. I'm not talking about the ability to play new and incredible ideas on the drumset. We've seen lots of examples of drummers who are playing things that were once thought impossible. What I'm talking about are fundamental musical skills, which include the ability to read music, play with dynamics, get a good tone out of the instrument, play a variety of styles, and play sensitively with other musicians with steady time and good feel.

In my opinion, the cause of this deterioration is partly due to the decline of meaningful culture and music in the world. With the music business focusing on music being more of a visual experience than a listening experience, we're not listening as critically as before. With instrument companies promoting that "louder is better," it spreads misinformation and a growing gap between the reality of mature musicianship and the misled young drummers who believe the hype.

We also feel the loss of a generation of drum teachers who were an extension of the great US jazz drumming tradition. And there are a growing number of young drummers who believe they don't need to study and take lessons. With young drummers lacking the above skills, they cannot play with older, more mature musicians and be part of the "master/apprentice" system. This age-old approach has helped to develop many well-rounded young musicians, it's fast becoming an idea of the past.

That being said, the future of the art form of drumset playing is in the hands of a select number of serious and dedicated drummers. There is a group of young drummers who are developing as excellent musicians with the ability to play a wide range of styles with great time and feel at all dynamic levels—including extremely soft—*and* they can play some very difficult music!

Some of these outstanding young players are Martin Valihora, Mark Guiliana, Clarence Penn, Eric Harland, Antonio Sanchez, Kim Thompson, and Scott Amendola. There are also some fine young player/teachers, like Dave DiCenso and Marko Marcinko. These musicians, and many of my favorites, like

Vinnie Colaiuta, Dennis Chambers, Bill Stewart, Brian Blade, Terri Lyne Carrington, Jeff Hamilton, Terry Bozzio, Dave Weckl, Peter Erskine, Gregg Bissonette, and Stanton Moore assure me that there is a strong pool of musical drummers who will keep the art form moving forward.

BILLY WARD
(JOAN OSBORNE)

Future technical: Buddy Rich was fast, but he also had incredible control. Today, Steve Smith comes to mind as someone who is carrying the great hand-technique flag—but who will follow him? On a positive note, double bass has exploded. I wonder what Krupa would've sounded like on "Drum Boogie" if he'd had modern double pedals.

As for future gear, a few drum companies offer bass drum extensions with microphones to enable better bottom end. Some companies already have scientific methods; assembling lugs and cutting bearing edges with machines that are more accurate than what a person can do.

In the future, I see more people making records—that is, people who can't play an instrument! But there will always be a groove, unless we lose our bodies and heartbeat, which I doubt! I'd also like to see drummers loosen their grip on the "it has to match" syndrome. I mean, why can't the DW woofer be bigger than the bass drum if it sounds better?

DAVE WECKL
(DAVE WECKL BAND)

The future is impossible for me to talk about. I never know how to answer this question regarding my *own* future, much less that of an art form. I just hope that the idea of *playing* the instrument doesn't fade away, which I don't think it will. Being that it is being classified as an art form, I think drumming still comes down to the individual and what that individual wants to say on the instrument. It's therefore not practical to just generalize, as in the original question about gear or technology playing a role. Of course, it will for some, but for others, just playing an old four-piece kit will be the most satisfying thing for generations to come.

Call it old-fashioned, but in my opinion, getting the emotion across through the acoustic instrument is an element that anyone calling themselves a drummer should know, learn, and be able to do.

ZORO
(EX-LENNY KRAVITZ, R&B GREAT)

Drummers' levels have increased incredibly today. The future will turn out more incredible musicianship at an earlier age. There is just enlightenment at a younger age. Whether or not that will be musical, I don't know. Maturity is another thing. Gear will become more innovative. No matter the trends, there is a core value system that our music is based on, the huge umbrella of American pop music: blues, funk, rock, Gospel. As long as you study the past, you'll be able to understand the future and know what to play.

I feel that the most innovative drumming is coming out of the black urban churches. I also see drummers everywhere. It's hard to know who is going to go the distance. Will they be stars of drumming, or people who play a vast body of music?

FREE GEAR!

Roland
www.rolandus.com

BUY THIS

TD-12S

& GET THIS

FREE LIMITED-EDITION V-DRUM HEADPHONES ($150 VALUE!)

for FREE!

BUY THIS

& GET THIS

FREE LIMITED-EDITION V-DRUM HEADPHONES ($150 VALUE!)

TD-20S

+ THIS

Roland PD-80R dual-trigger mesh pad ($219 value!)

for FREE!

©2006 Drum Workshop, Inc. All Rights Reserved.

Josh is one of the **most in-demand studio and touring players** today.

For more than **two decades,** he's been part of the **DW family.**

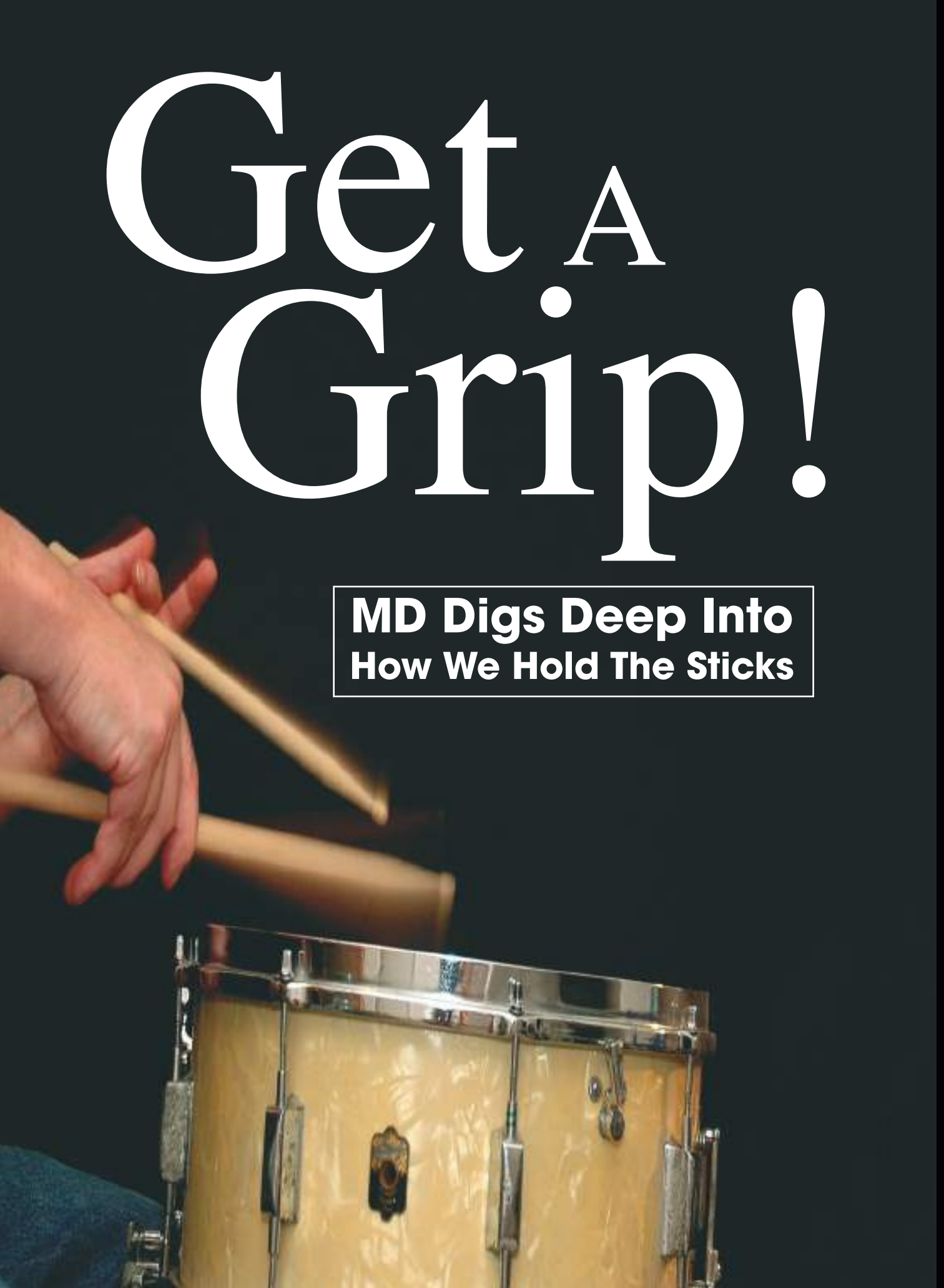
drums dw

DECADES®

JOSH FREESE'S CHOICE
SINCE 1984.
DW, THE DRUMMER'S CHOICE.®

Get A Grip!

MD Digs Deep Into How We Hold The Sticks



This article is going to examine the way we drummers hold our drumsticks. Recently *MD*'s editor in chief, Bill Miller, fanned the flames of interest when he penned an editorial on the subject. Speaking as a longtime matched-grip devotee, he admitted that he'd been flirting with traditional grip. Bill invited you to share *your* experiences and, brother, did you share! The mailbags and email boxes were overflowing.

As Bill indicated in his editorial, we'd already begun research on this article. Our first step was a survey of over *one hundred* drum instructional books, published as far back as 1950. We discovered a lot of grainy photos intended to guide students in grasping the drumsticks correctly. We also encountered plenty of vague talk, such as "curling the fingers around the stick like a bird in a nest."

Our next step was approaching respected players and teachers. We asked them to describe their grips and proclaim the advantages. Although we had no wish to ignite the age-old controversy on the relative merits of matched vs. traditional, that topic hovers over our discussions with drumming giants like Steve Gadd, Steve Smith, Josh Freese, Jim Keltner, John Riley, Bill Stewart, Freddie Gruber, and many others.

Story and photos
by T. Bruce Wittet

Whatever way you hold your sticks, you ought to employ correct finger and hand configuration. Ah, but what *is* correct? What is the correct fulcrum for matched grip? What role does the first finger play in traditional grip? That wandering little finger, where is its proper home?

As we discuss the intricacies of the grip, you'll witness a range of opinion. That's fine, because at the end of the day, you'll want a range of choices so that you can adopt a grip that works for your body and your playing style. Our wish is that you'll discover an abundance of tips you can take home to the woodshed.

Rules Of Thumb

Before we reveal our findings, let's lay some ground rules. For simplicity, we assume that you are right-handed. (You lefties are probably accustomed to reversing terms to reflect your situation.) When we talk about matched grip, you should assume that the left-hand grip and right-hand grip are the same unless noted otherwise. We'll be referring to the various digits as follows: the thumb, the first finger (also "index finger"), the second finger (also "middle finger"), the third finger (also "ring finger"), and the fourth finger (also "pinky").

You'll hear talk of the fulcrum. Think of it as a hinge or pivot point for the drumstick—a sawhorse that balances the teeter-totter. (Although you won't find anyone recommending you hold the *stick* in the middle!) You'll hear references to French grip, which was developed for timpani and features thumbs up on both drumsticks, considerable finger action, and forearms fairly parallel. The German grip features palms down and sticks pointing in a "V." Then there's what Dom Famularo terms the American grip, in which the hand and finger positions are between German and French. (See his examination at www.vicfirth.com.) And last but not least, there's the traditional left-hand grip. That's the term our experts used, although, if you travel to Europe, you'll find it referred to as the "conventional," "orthodox," or "military" grip.

Okay, let's get started.

Right-hand grip showing the most common fulcrum. The stick rests between the thumb and first crease of the index finger.

Right-hand grip used for heavier playing. The fulcrum can move to the second knuckle of first finger. Thumb is relaxed.

The right hand "American grip" (both hands for the matched-grip player) is somewhere between German (palms down) and French (palms sideways, thumbs up) grips.

Unlocking The Military Grip

The traditional grip has roots in the military marching tradition. The important thing to realize is that when you sling a drum over your shoulder and attempt to play it, that drum is going to slide to one side—for argument's sake, the right side. Try to play that drum with your left hand, and you bang the rim of the drum. The traditional grip afforded a means of coming up over the drum hoop, while the angle of the stick aligned with the angle of the drum. Nowadays, drummers use traditional grip out of habit, comfort, interest, or even fashion.

The right hand military grip is a sturdy one. Thomas Lang would term it "locked," in that the fingers are securely wrapped around an oversized stick. And although marching drummers are capable of finesse, job one is to project a warrior-like sound a great distance—without dropping the stick.

With the evolution of the drumset in the twentieth century, left- and right-hand grips loosened considerably. Indeed, unless you fall into the ranks behind Thomas Lang, who plays for extended periods at high volumes with maximum attack, you're probably going to opt for a less "military" grip.

Drumset Grip Fashion And Folly

In our survey of drum instructional methods, the most common phrase had to do with the matched grip fulcrum. To paraphrase, the stick is held between the thumb and the first

crease/joint of the first (index) finger. That particular fulcrum has its challengers.

For one, the late jazz legend **Tony Williams** scoffed at the thumb/first finger fulcrum. Speaking in the mid-'80s at a Percussive Arts Society clinic, he confided to the audience, "Most drummers play with the front part of the hand, using basically these two fingers [demonstrates by holding right stick with thumb and first finger]. They rely basically on bounce, meaning that they're relegated to the surface that they're playing on. It's kind of a willy-nilly, haphazard technique to me. I've found out that the best drummers play with the back part of the hand, meaning the last two fingers [demonstrates by holding sticks with only these fingers. The thumb, first, and second fingers dangle loosely]. That means that the drummer has to play with his *hand*, not bouncing the stick, but holding it with all of the fingers."

When Thomas Lang works up a sweat, he "locks" the grip with fingers firmly securing the stick.

Tony went on, "I don't know whether you've ever been playing something and in your mind you probably said, 'Boy, I hope this works!' I decided a long time ago that whenever I played anything, I knew whether it was going to work or not. Being in control is one of the most important aspects of drumming. I hold the sticks very firmly and I don't rely on bounce, which gives me a very solid technique."

Tony's statements are all the more dramatic given the climate of his day. Something called finger control was the rage and was practiced to great success by prime exponents Joe Morello and Louie Bellson. Their nimble technique and abundant speed seemed to be a thorn in another great player of the day, **Buddy Rich**. He saw finger control as another example of the tyranny of fashion. In fact, in the days before *Modern Drummer*, he told *Down Beat* magazine (4/11/74), "There's no such thing as finger control, man. You cannot control your sticks by doing that. You've got to have a *grip* on your sticks, so all the speed comes from the wrists."

Similarly, he told his pal Mel Tormé in *Down Beat*'s sixtieth-anniversary issue, "Your fingers don't control the stick, your *hand* controls the stick, and if you can't use the wrist action then you don't have stamina and power to play any given tempo for any length of time."

Irrespective of the grip you choose, you should note what Tony told *MD* in January 1978: "You have to work on holding the sticks. That's the biggest problem for a drummer. That's what he has to do the most—hold the sticks. That's where it all begins. It begins where your hand raises up, comes down, and makes a distinctive sound, and you work on it until it becomes right. I still work on it." In other words, the grip is a lifelong pursuit.

Seems as good a time as any to let our fingers wander into position.

premier artist cabria

Since 1922

Size does matter!

26" of pure power! The new Artist Series Rock Legend kit features 13" tom, 16" & 18" floor toms, 14" x 6.5" Brass Snare and a massive 26" bass drum that delivers more power and punch than anything you've ever heard before. Like all Premier's Artist Series drums, they're available in your choice of 100% Maple or Birch shells in a great selection of spectacular finishes. Artist Series drums are road tested and ready for serious touring duty. Your new Rock Legend kit is waiting for you.

Visit our website for details of your nearest dealer

Premier

premier-percussion.com

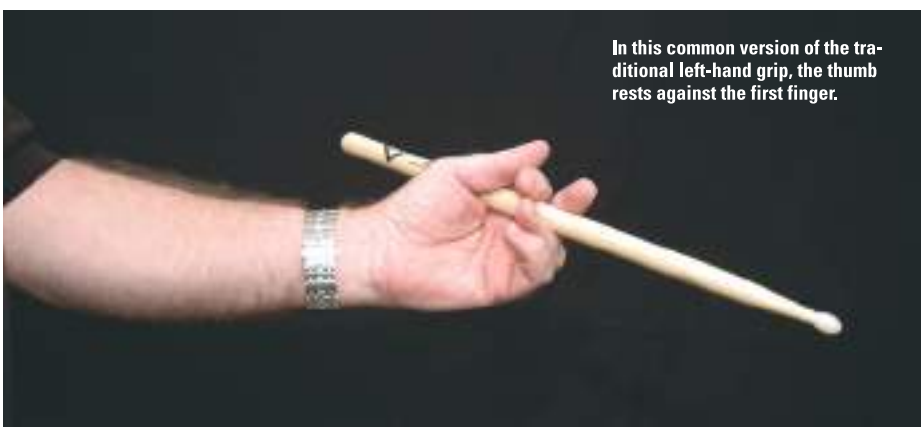
Get A Grip

The Right Hand, Finger By Finger

Steve Gadd, the drummer who virtually owned the session scene for two decades, displays an almost textbook grip when he plays matched or traditional. Although he favors traditional left-hand grip, he's no slouch at matched, as demonstrated by his backbeat work with the likes of Eric Clapton and James Taylor. In his first video, *Up Close*, Gadd commented on the grip he sees as a benchmark. Recently we asked him for an update.

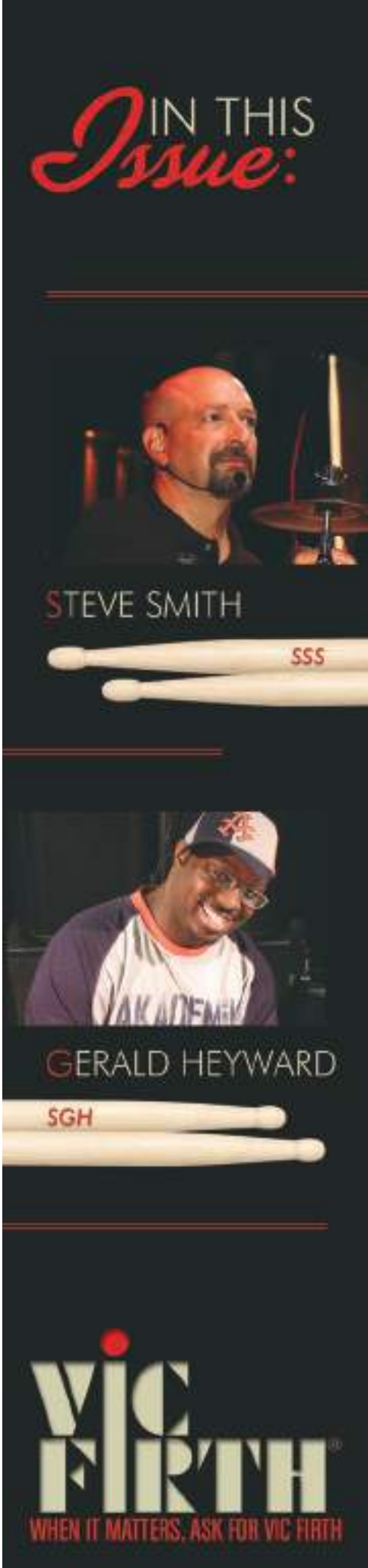
Steve told us that when occasionally he examines his grip and re-tweaks it, he goes back to what he calls the Bobby Thompson Grip, a holdover from his marching days. "Bobby Thompson was a drum instructor and drum corps drummer," Steve explains. "His was a way of holding the sticks based on his teaching. It's a traditional grip on the left. With the right hand, the thumbnail is perpendicular to the head and your palm is facing down. The other fingers wrap

The French grip comes from timpani playing, although some drummers use it on kit. Note thumbs up and parallel forearms.

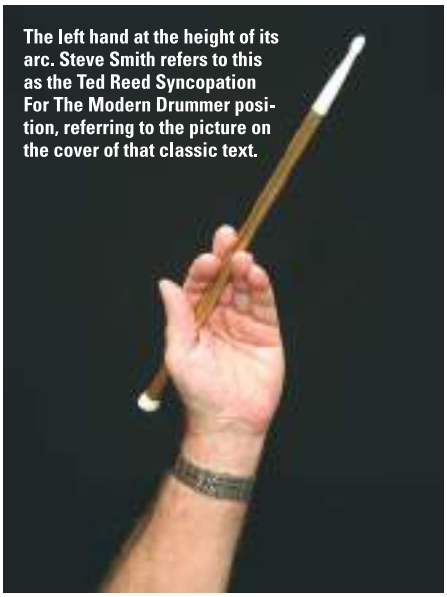


In this common version of the traditional left-hand grip, the thumb rests against the first finger.

In this version of traditional left-hand grip, taught by John Riley and Ian Froman, the first finger exerts pressure towards the thumb.



Get A Grip

A traditional left-hand grip variation in which the extended second finger can stabilize the stick. In addition, some drummers use the extended second finger to help set the stick in motion.

The left hand at the height of its arc. Steve Smith refers to this as the Ted Reed Syncopation For The Modern Drummer position, referring to the picture on the cover of that classic text.

around it. Sometimes I extend the first finger, but when you're playing in drum corps, you keep the first finger behind the thumb.

"If I haven't been playing a lot technically," Steve continues, "I'll start practicing the rudiments again and try and apply the Thompson thing. Even although I might not end up using it in the strict sense, practicing it helps loosen up the muscles in the hand."

Responding to the observation that often his first finger is "north" of the thumb on the stick, as opposed to sitting aside the thumb or curled under the stick, Gadd replies, "I do what's comfortable for me, so I guess that's comfortable. The bottom line is the comfort level. Eventually, the drummer will have to decide what's most comfortable and allow his personality to be reflected in his playing."

Watching Gadd play, you'll notice that often his right hand first finger is loose and extended. The *second* finger seems to be doing the bulk of the work. It's a concept embraced by Dave Weckl and Steve Smith. It's not such a new notion, says master teacher and player John Riley. "Joe Morello taught me that in 1971, and I've shared the idea with hundreds of guys since then."

A different slant on the traditional thumb/first-finger fulcrum comes from another legend, **Ed Shaughnessy**. "When I was coming up," Ed recalls, "I was told to hold the stick in the first crack of the forefinger in the right hand. As I started playing more big band and rock, I'd hit a rimshot and find that the stick would want to come into the second crack of the finger, so I changed my grip permanently. When you do the second crack, it hits the first

Grip Tips And Observations

The following list of suggestions is derived from our experts and our literature review.

Give them a try!

- Traditional left hand: Keep your thumb straight for most applications. You'll maintain a solid fulcrum and ward off trauma.

- Traditional left hand: Usually in a position of rest, the palm will be pointing more towards the wall than the ceiling.

- Traditional and matched grips: The stick should point as much as possible in the direction of the forearm, acting as an extension of the arm.

- For traditional left-hand grip, don't rely solely on the thumb to throw the stick but, rather, a swivel motion of thumb, hand, and forearm. For matched grip, a snapping action of the thumb and second finger is more appropriate.

- With sticks positioned over a drum, they should be coming at the drum from approximately the same angle. Any radical departure by either hand will create an inequality, in stroke and in sound, which will inhibit consistency in execution.

- If you decide to learn the French (or thumbs-up) grip, ensure that the stick travel is at 90° angles to the drum and that the sticks do not strike glancing blows—a betrayal that your hand "wants" to be palm down and to use the fingers in that fashion. The finger action needed for French grip is more up and down; for palm down, fingers go side to side.

- When playing backbeat rimshots, particularly with left-hand traditional grip, relax the hands immediately on impact. You'll avoid excessive vibrations and damp the stick less. The result is a more resonant, sustaining rimshot.

- Finger control is a necessary component of all grips. Some teachers recommend immobilizing the wrist during practice in order to develop fingers. Keeping a static wrist in the heat of playing, however, will be counterproductive in terms of accents, nuances, symmetry of body movements, and power.

- Do not view a grip in limited terms of finger and wrist. Examine the complete set of motions required to make a stroke, starting from the lower back.

- It is a fallacy to assume that we can have a completely locked grip and complete control when dealing with any surface other than pillows. Control can be achieved by practicing on pillows, whereas drumming involves dealing with various surface rebound characteristics.

- Adjust the grip when going from drums to cymbals. A common failing is to play the cymbals much too loudly with the "drum grip."

- Just as there is a sweet spot on a baseball bat, there is an optimum spot on the drumstick, which acts as a pivot point and will provide a better sound.

- The grip for a crushed (or multiple-bounce) roll may be at odds with the grip used for singles and doubles. Forrest Clark detailed this in an early issue of *Modern Drummer*, describing a tightening of thumb, first, and second fingers necessary to produce the "crush." Such a front-end-heavy grip might be counter-productive when playing backbeats, tom fills, and cymbal rides.

- An effective way of practicing, say, when watching television, is to grasp sticks and air drum. Snap the right stick (both if playing matched) against the little V in the center of the palm just past the wrist. The sound will be an audible "pop" as if snapping the fingers. When resuming a palm-down position at the drums, your stick will not necessarily connect with that little V. Some teachers, in fact, have advocated that for palm-down playing, the stick will "peek out" a little from behind the palm.

- A full movement of the wrist, or breaking of the wrist, is rarely advised. It represents wasted motion and negates the natural movements of fingers, wrist, and forearm.

- Never apply any more pressure on the thumb or first finger than is required to hold the stick in place, when using matched *or* traditional grips.

- Holding the stick towards the butt end will provide leverage and power. It will tend to discourage finesse.

- One grip may not fit all situations. This is why palm-down matched-grip players often put the palm to the side and the thumb up when playing the ride cymbal.

- A simple tweaking of the grip can produce more articulation on the ride cymbal. Leaving too much "meat" on the stick and failing to snap it at the last moment can squash resonance.

- Try this exercise if you're interested in exploring the right-hand "expanded fulcrum" (shifting from a thumb/first finger to a thumb/second finger fulcrum): With palm down, extend the first finger a half inch beyond the stick while still touching the stick with the crease on the *side* of that finger. Play all doubles and singles with that finger extended. You will find that after a month of doing this every night while watching TV, when you go to gig, your fulcrum will feel different, your second finger will be strengthened, and your first finger will come to rest naturally slightly "north" of your thumb, not aside it. This will help you overcome the bad habit of pinching thumb and first finger.

- Changing grips, even momentarily, may encourage different creative ideas to emerge, perhaps due to activation of different sides of the brain.

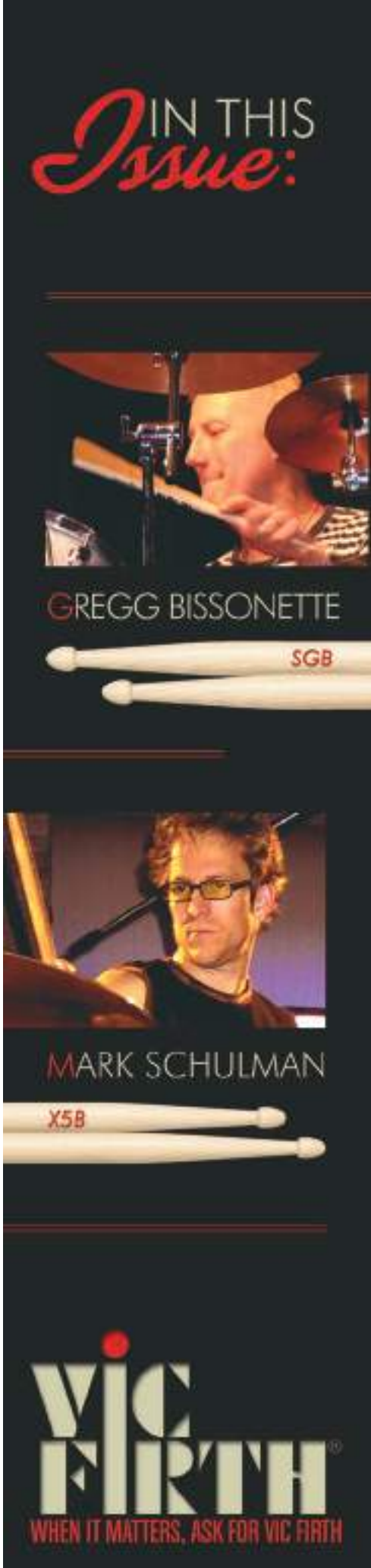
- The simple switching to matched or traditional grip will not guarantee greater facility, feel, control, or speed. You need to put in the requisite practice time.

- Angling the snare drum flat or away from you may provide a more natural feeling when playing either traditional or matched grips.

- Looseness is close to godliness.

- If you play into the drum, leaving the stick on the head, your hands will suffer, although this can be used as a nice effect. Play off the drum, manipulating the natural rebound of the drum.

- Many perceived problems of grip are simply failures at executing difficult figures. The hand distorts and attempts to muscle its way to the proper outcome.



DREAM, BUILD, PLAY.

It's that easy.

GIBRALTAR RACK FACTORY

Let your imagination run wild with the Gibraltar Rack Factory. Check out the featured setups. Then explore the possibilities with a myriad of rack tubes, cymbal arms, mounting accessories and more. You ll soon see how a custom rack setup can greatly impact your kit s visual appeal and enhance your overall performance.

Go ahead. Trick out your setup. It s never been easier. Visit www.gibraltarhardware.com and request your free Gibraltar Rack Factory How To Build book.

Nothing But Options. Gibraltar HARDWARE

RACK FACTORY

www.gibraltarhardware.com

Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002

part of the finger (near the palm) and there's nowhere else for the stick to go. Instead of having to pinch the stick, which just rests against the hand, you can relax the hand."

John Riley feels we ought to focus on what happens *preceding* the grasping of sticks. John explains, "My grip begins by letting my arms and hands hang down from my shoulders completely relaxed. I place the stick in my relaxed right hand and use minimal finger contact to keep the stick from falling to the floor; all my fingers are gently touching the stick. I simply raise my hand until the forearm is parallel to the floor. This is my grip and position, more or less 'German,' at the snare drum. The fulcrum is only firm enough to keep the stick from slipping out of the hand or up into the 'V' between the thumb and first finger. Increased pressure would inhibit rebound."

John DeChristopher

Steve Gadd demonstrates the Bobby Thompson grip, to which he returns when tweaking his grip. Note that the left-hand second finger is extended, as is the right-hand first finger.

Riley adjusts his right-hand grip when riding. "I rotate my forearm towards the cymbal," he continues, "with my thumb up, more or less 'French.' My thumb is more or less resting on top of the stick, and my first finger is on the opposite side of the stick, but neither is exerting any pressure. So it's basically the back three fingers moving the stick around the tip of the thumb. There's very little sense in exerting pressure with the thumb and first finger. The reason is that they're too close to the pivot point to exert any leverage."

Studio ace **Jim Keltner** also learned the customary right-hand fulcrum. "The way I was taught by Forrest Clark, who was with the LA Phil," recalls Jim, "is that the right-hand fulcrum should be at the first bend of the index finger. It should not be up there in the middle joint. You should be able to see a 'hole' between the thumb and the index finger. But the larger issue, I believe, is whether you're holding the stick too tightly. If there's anything a person should learn early, it's not to strangle the stick—holding it as if you're trying to kill a snake. The stick can dance in your hands. I noticed once when I was playing very hard that the sticks were rotating around in my hands. It wasn't that the fulcrum or pivot point was moving up or down the sticks. They were turning in the same spot. Now, that may not be a good thing for everybody, but it definitely comes from a loose grip!"

Ian Froman, a professor at Berklee for almost two decades, says, "The right-hand fulcrum is between the thumb and first joint of the index finger. The stroke is manipulated by gravity producing a downward motion, generated by finger control. Consecutive strokes are made by repeating the motion, essentially squeezing the fingers together, creating control of the

SOUND Practice
THE NEW VIC PADS FROM VIC FIRTH

• Real snare sound
• Soft and hard rubber surfaces for different workout intensities
• Nonskid rubber backing to prevent slippage
• Available in 9" or 12" sizes
VIC FIRTH®
WHEN IT MATTERS, ASK FOR VIC FIRTH

rebound."

Norwegian jazz drummer **Jon Christensen** admits that sometimes with his right hand, he's using mainly thumb and first finger, and primarily the thumb. "I get an open sound on the cymbal that way," he insists. "By not holding the stick with so many fingers, I can get this ringing sound."

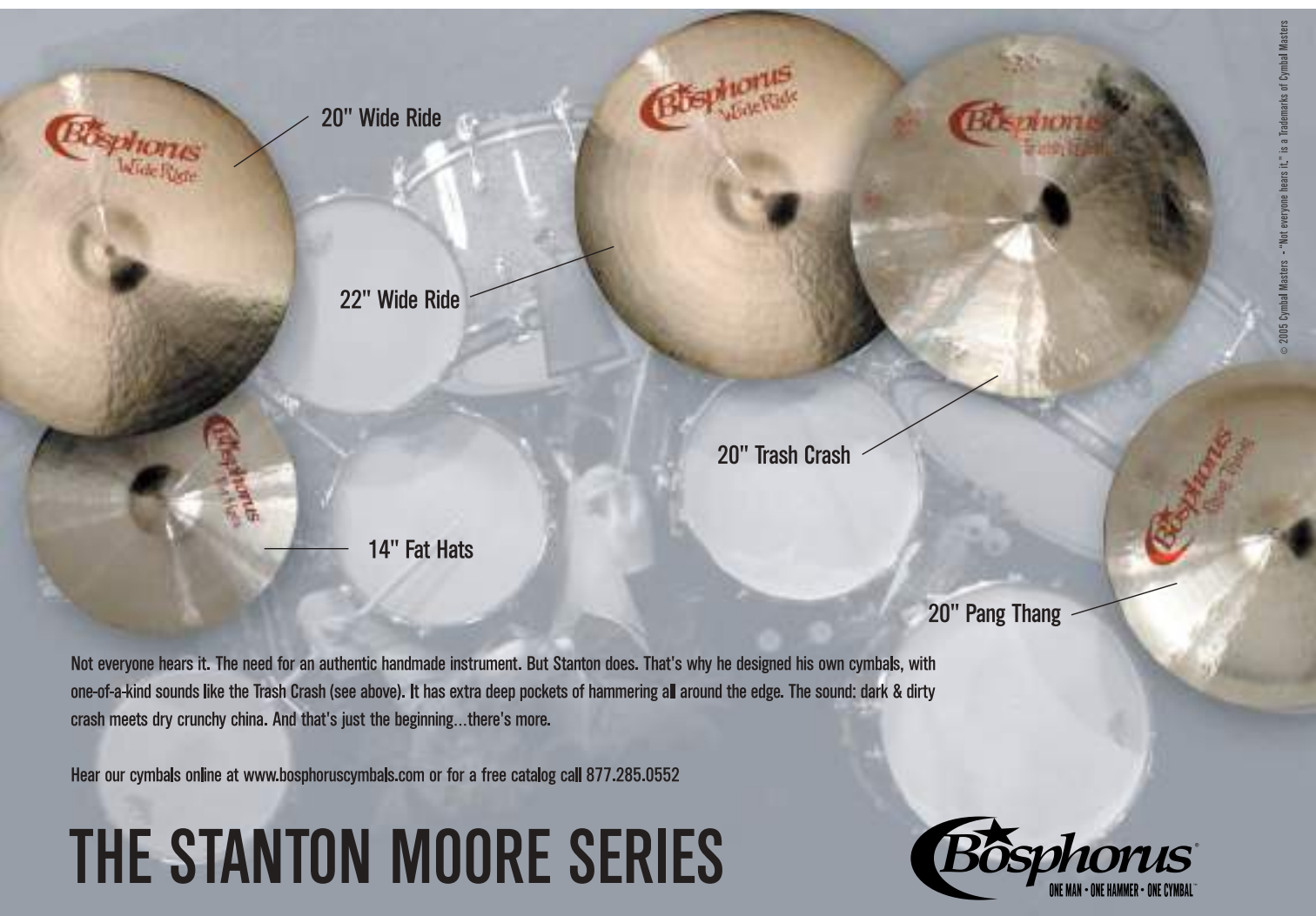
Jon Christensen's right-hand thumb and first finger fulcrum places less "meat" on the stick and allows the ride cymbal to ring out.

Steve Smith discusses the grip in his excellent double-DVD set, *Drumset Technique/History Of The US Beat*, in which he states that the right-hand fulcrum is emphatically *not* between thumb and first finger. We asked Steve to explain further. "You can imagine the fulcrum being between the thumb and the first crease of the middle/second finger, or falling between the first and second finger," he responds. "You shouldn't be pulling the stick into the second crease of the first finger—it's more relaxed in the first crease. And I'm not wrapping my first finger around the stick. I'm resting the first finger on the *side* of the stick.

"Then there's what I call the Tony Williams matched grip," Steve continues. "You're gripping the stick with the last two fingers of each hand and the grip between the first finger and the thumb is rather loose. The thumb is on top of the stick. You're not going to get a lot of rebound, but you can get a large range of motion and a big sound without a lot of effort."

Studio whiz **Josh Freese**, who tours with Sting, The Vandals, and Devo, among others, is not finicky about his matched grip. Says Josh, "My teacher, Roy Burns, used to tell me that the better your technique is, the fewer blisters you'll have on your hands. If you've got that stuff all over your hands, you must be doing something wrong. I think that what he says might be true if I used traditional grip and was playing jazz, rather than full-bore rock 'n' roll. My grip is pretty average. My index finger wraps around the stick right above the second knuckle. I probably don't have the greatest technique. My grip varies with each situation. The way I play with Sting varies from the way I'll play with The Vandals, where I'll grip the stick more firmly for more intensity.

"A loose grip is probably healthier," Josh concludes. "You can practice technique,



but then you go out in the real world and you don't think of anything but *playing*. It's like checking over your shoulder when you're changing lanes. It's a natural motion."

Bill Stewart riding in thumbs-up position. His last two fingers are critical in setting the stick in motion.

The Left-Hand Tradition

Forty years ago, the matched-grip drummer was rare. Most drummers learned the traditional left-hand grip, still the subject of debate, wonder, and confusion.

Traditional-grip advocates seem to go two ways. One is a more locked or "controlling" grip; the other is very loose and relaxed.

John DeChristopher

Bill Stewart's right and left grips display thumbs up, somewhat in the manner of the French grip.

About his locked grip, **Thomas Lang** told us, "Everything is coming out of my wrist with a rotating motion of the forearm. My ring finger is important when I bring the stick up. The index and middle fingers keep the stick firmly in place. My middle finger is 'glued' to the wood of the stick. My index finger would come off the stick for lighter things. I'm trying to wrap the thumb around the stick—almost making a fist with the left

140 Bars — 4ft Wide — 0 Plastic Ties

TRE 70db

Some companies use plastic ties to make chimes. We think they break too easily. To us, they're meant for holding price tags to clothes—not something we'd use to make a serious musical instrument. That's why TreeWorks' chimes are hand-tied. One-bar-at-a-time. Our braided cord can hold up to 50-pounds. Each knot is locked and sealed with permanent resin. Overkill? We don't think so. Listen. It matters®

TREEWORKS®
HAND CRAFTED CHIMES
MADE IN NASHVILLE,TENN.

For a free catalog just call 877.372.1601 or www.TreeWorksChimes.com

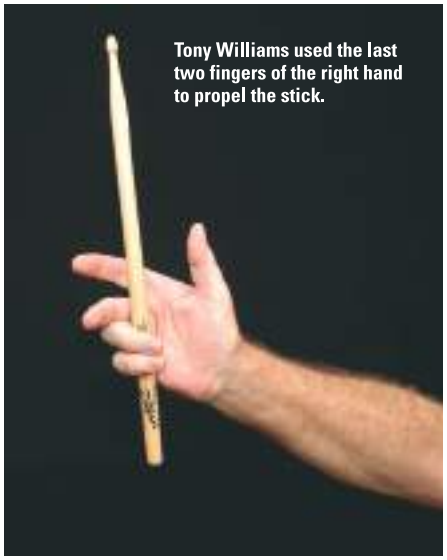
©2005 TreeWorks Chimes

hand. It's the only grip I've found that works long-term for powerful playing." Again, for times when he's playing heavy, Thomas is not reliant on rebound.

Ed Shaughnessy describes a looser grip: "There's no bend in the thumb. I get students to hold the stick with just the thumb (and palm to side) and then I hit their stick with *my* stick. Their stick rebounds off the drum and starts to go fast. I say to them, 'See, that's what the forefinger is going to learn to do.' The thumb shouldn't be the prime mover; the forefinger is the mover. I think that the thumb should touch the back joint of the forefinger or the hand and that will lock in the grip, but I don't think it's a do-or-die situation. I think Gene Krupa said that if you held a small rubber ball and squeezed it, then took the ball away, you'd have a pretty good left hand grip."

John Riley's grip is looser still. "The left hand grip," says John, "starts from that same hanging relaxed position, and the stick is placed in the bottom of the 'V' between the thumb and first finger. The forearm is rotated to be parallel to the floor, and the first finger is draped over the stick. The thumb does *not* clamp down on the stick, as this inhibits rebound. The draped first finger is the prime point of contact with the stick: The tip of the first finger gently hooks over the stick and points towards the fleshy muscle at the base of the thumb. The middle finger relaxes along the side of the stick, while the third and fourth fingers gently curl under the stick towards the palm. For wrist and arm strokes, the forearm rotates clockwise towards the drum and the rebound pushes the stick and hand back to the starting position. Soft or fast finger strokes are achieved one of three ways: 1) by manipulating the stick with the first finger alone, 2) by using the first and second finger in tandem with the thumb, or 3) by opening the hand as if you were going to shake hands, fingers extended forward with the thumb over the stick initiating the bounce."

There's considerable disagreement on the role of that middle finger. Ian Froman, for example, says, "Traditional left-hand grip is essentially a handshake position that swivels to propel the stick. The stick rests between the first and second joint of the ring finger. The index finger wraps over the stick and the thumb stays relatively



Tony Williams used the last two fingers of the right hand to propel the stick.

straight. The middle finger stays back, not functioning in the movement of the stick."

Steve Smith also suggests that we start with an extended left hand. "Now place a stick in that pocket," he advises. "Then extend the middle finger and allow the other two fingers to gently touch the stick. The first finger is cradling the stick and the second finger is on top of the stick. The third finger is under the stick supporting it.

WHAT'S IN *YOUR* HANDS?

**IT'S NO SECRET THAT GREAT DRUMMING BEGINS WITH USING THE BEST STICKS.
THESE GUYS KNOW THAT.
THAT'S WHY VATER IS THE ONLY STICK YOU'LL FIND IN THEIR HANDS.**

MIKE WENGREN
DISTURBED

XD-5B NYLON

Just over a traditional 5B in the grip however shaper for solid feel, well balanced, unbiased and responsive with a rounded barrel style nylon tip.

L 16 1/2" D .610"

BRIAN FRASIER-MOORE
BABYFACE

RECORDING

Nicely sized barrel shaped tip for broad and dynamic tones. Superb balance and feel.

L 16" D .660"

CHAD SZELIGA
BREAKING BENJAMIN

SUGAR MAPLE FUSION WOOD

Made from Maple for less weight. Between a 5A and 5B in the grip. Gradual taper to a small round tip for defined cymbal tones.

L 16" D .580"

CHRIS JOHNSON
ANASTACIA

3A WOOD

Sturdy shoulder and neck with a rounded barrel tip for volume.

L 16" D .590"

ADAM DEITCH
JOHN SCOFIELD

5B WOOD

Very responsive, comfortable and balanced stick with acorn tip. Versatile stick.

L 16" D .605"

JOSH FREESE
STING
A PERFECT CIRCLE

JOSH FREESE'S H-220

Between a 5A & 5B in the grip with a bit more weight to top, yet still responsive enough for lighter playing.

L 16" D .580"

VATER PERCUSSION USA

Unmatched Quality Guarantee: *Vater guarantees their drumsticks to be straighter, more consistent and of higher quality than all other leading drumstick manufacturers. Vater's Nylon tips are guaranteed not to fall off, crack or break for the performance life span of the drumstick. 100% of Vater's drumsticks are manufactured in the USA. All Vater sticks are tone & weight matched by computer analysis*

VATER PERCUSSION 270 CENTRE STREET, HOLBROOK MA 02343 USA 781.767.1877 **VATER.COM**

Get A Grip

Let your whole hand move to the right and let the tip of the stick touch the drumhead. In order to lift the stick up, your wrist slowly turns to the left. Concentrate on sliding your first finger so it touches your palm. Your third finger follows and touches the palm. Your stick is now pointing upward, almost as if you're giving someone 'the finger.' The back of the palm is parallel to the floor."

That's the upstroke. Now for the return. "If you extend the fingers and allow the wrist to turn," Steve continues, "the stick goes down to the head again. All you do to pick the stick up is slide the first finger back. The third finger follows it, and that's a gentle motion inward. The first finger and the third finger follow each other; they work together in a back-and-forth motion. In the rest or cradle position, with your palm up, and with your third finger extended outward and the stick raising up to your ear (like on the cover of Ted Reed's *Syncopation* book), this is when you can get a large range of motion."

Steve adds, "As far as the first and second finger 'tap dancing,' which I've used and which I've seen Vinnie and Dave Weckl use, it's not a technique I'd recommend as a fundamental part of our playing. It's fun to do and it helps to develop finesse. You need good balance. But to me it's more of an exercise." (For a full explanation of these elusive finger techniques, see Mat Marucci's book *Drumstick Finger Systems And Techniques*.)

Steve Gadd gives us the rundown on his left hand: "The palm faces the right wall and is perpendicular to the drum. The thumb is gripping the stick with that loose skin between the thumb and the first finger. The thumb and the first finger come over the stick and touch one another. The second finger sticks straight out. The third finger is comfortable and the pinky is tucked in. That grip loosens up muscles in the hand and, once you get relaxed with it, allows the fingers to do things to help the stick move."

All of our player/teacher respondents intimated that they changed the angle of their drums, primarily their snare drum, to accommodate their grip. Matched-grip players went for a snare drum tilted towards them or flat; traditional grippers tilted their snare to the right side or away from them.

Steve Smith makes this observation: "Because of the way you let your stick drop using the traditional grip, it's very natural to have the drum angled away from you. Most hand drummers either have the drum angled away from them or have it flat. The tabla is angled away, similar to the jazz snare drum and the African djembe. Afro-Cuban conga players angle at least their main drum away from them. The Japanese koto players have the drum straight up and down, and then xylophones and timpani are totally flat."

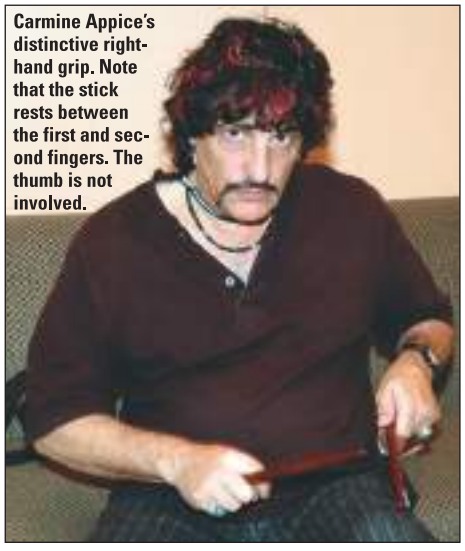
Wacky Grip, Good Execution

Carmine Appice, the power rock pioneer, developed a novel grip. "It's a right-hand grip," Carmine explains. "It happened by accident around 1967, when Vanilla Fudge was playing at a ballroom in Phoenix. It was so hot, my sticks kept flying out of my hands. Just as a reflex, I grabbed the stick between my first and sec-

ond fingers and played. It worked fine, and then I realized that with that grip, in between quarter notes I could twirl. And with 8th notes it seems to provide better bounce. When I did the symposium in the early '70s with Joe Morello, he saw my right-hand grip. A year later, we did another one and he told me, 'I've got your grip down pat,' and he played a fast single-stroke roll with both hands in that grip.

"I find myself playing like this most of the time," continues Carmine. "Although the fulcrum is between the knuckles, there is still good bounce. Sometimes if I haven't been playing for a while and get a little cramping, I switch to that grip and the cramping disappears."

Then there's **Bill Stewart**'s hybrid matched grip, the talk of the jazz drumming community. Bill agrees to explain the grip for us, but warns, "I'm not an expert on all this stuff, and I should say that I don't always use the same grip. But basically the stick is held between the thumb and the first finger, and the thumb is up. The other fingers support that, and I can make the grip looser or tighter depending on the sound I want to get. Generally I prefer the sound of traditional grip, so I guess I've tried to incorporate some of the sound characteristics I hear with traditional grip into my matched grip. The angle of the stick towards the drum is different than with most matched grips. I've got the stick up higher, as you would with traditional grip. Most guys who play matched hold the stick as if it's ready to play a rimshot. But if you vary the angle at which the bead hits the drum, you get a different sound, and that's part of the reason traditional grip gets a better tone.

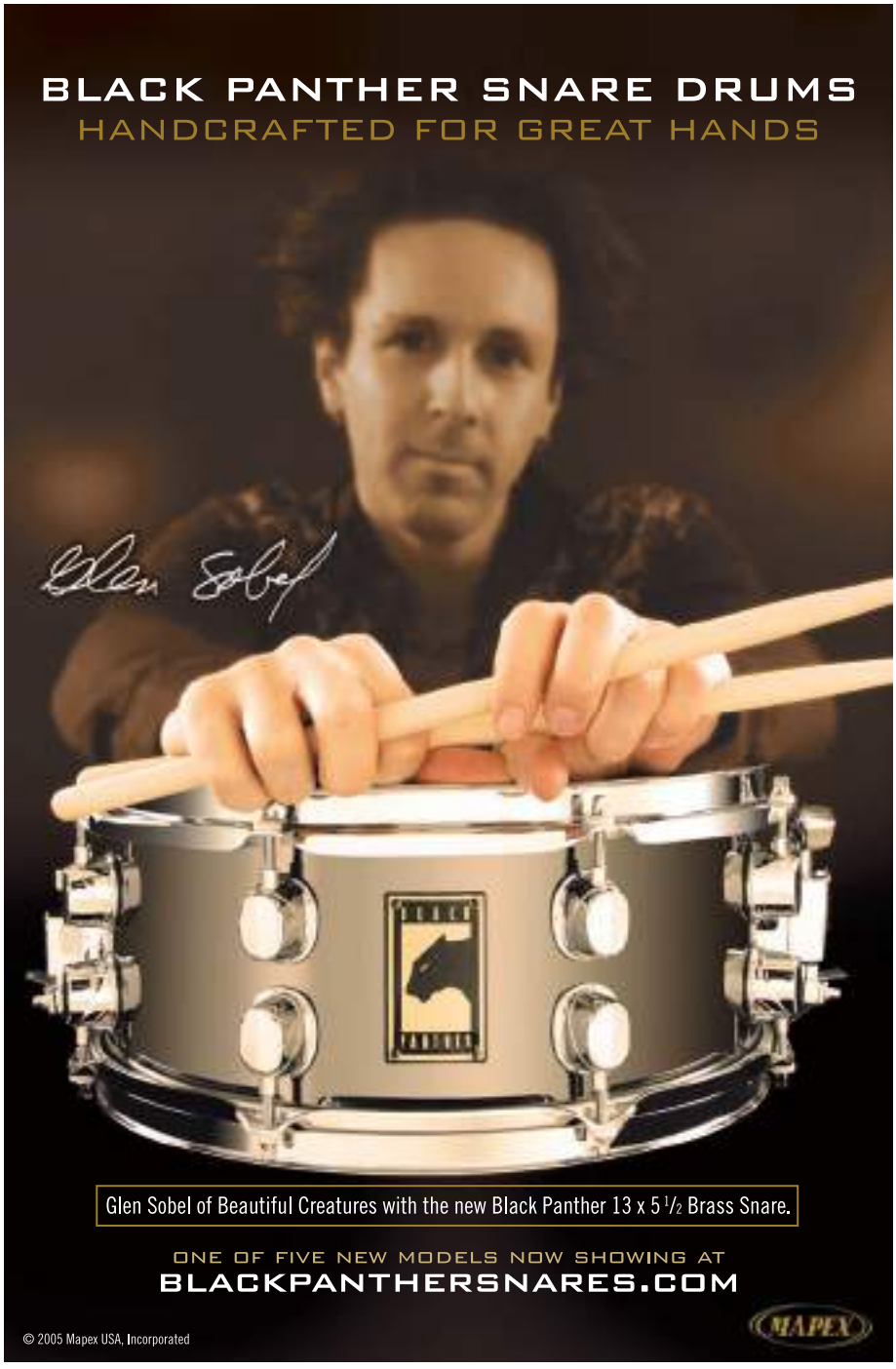


Carmine Appice's distinctive right-hand grip. Note that the stick rests between the first and second fingers. The thumb is not involved.

"Sometimes when I'm playing just on the drums," Bill adds, "I play more from the back two fingers and let the first fingers be loose. You could play with the back two fingers as a fulcrum, or you could play with the front two fingers as a fulcrum for a different sound and a different feeling. Occasionally, I play with all the fingers tight, like a fist; I wouldn't use any fingers at all, especially when using brushes to get a sharp clarity. The one thing I *don't* do is play a lot from the palm-down position. I couldn't get a sound from the cymbal I liked with that grip."

Traditional Vs. Matched

Back in 1976, Ludwig marching clinician **Mitch Markovich** wrote in the now defunct quarterly *The Ludwig Drummer* that matched grip was "the wave of the future." He argued, for one, that marching drummers no longer have to play tilted



drums. In addition, mallet and timp players can make an easier transition to drumset if they don't have to learn traditional grip. Furthermore, the use of matched grip addresses the problem of the weak left hand. Perhaps Markovich's strongest suit was his reliance on a 1967 Percussive Arts Society article that claimed that with traditional grip, a total of four muscles are used in the left hand, two for the downstroke and two for the upstroke. In matched grip, however, a total of thirteen muscles come into play. More muscles means greater efficiency and endurance.

That said, many traditional-grip players would sooner fight than switch. Among the hundreds of emails responding to Bill Miller's editorial was one from New York session drummer **Chris Parker**. A traditional-grip player, Chris remarked, "In the studio yesterday, the producer postulated that there were no 'big band fills anymore,' and, therefore, no need to play traditional grip. However, there is definitely something funkier about playing the backbeat with traditional grip. I'm thinking early Steve Ferrone, Steve Jordan and, of course, Clyde Stubblefield and John Starks with James Brown. It's a lighter but more 'in the center of the drum' kind of attitude. It's closer to the comping feel that jazz guys get, especially Roy Haynes."

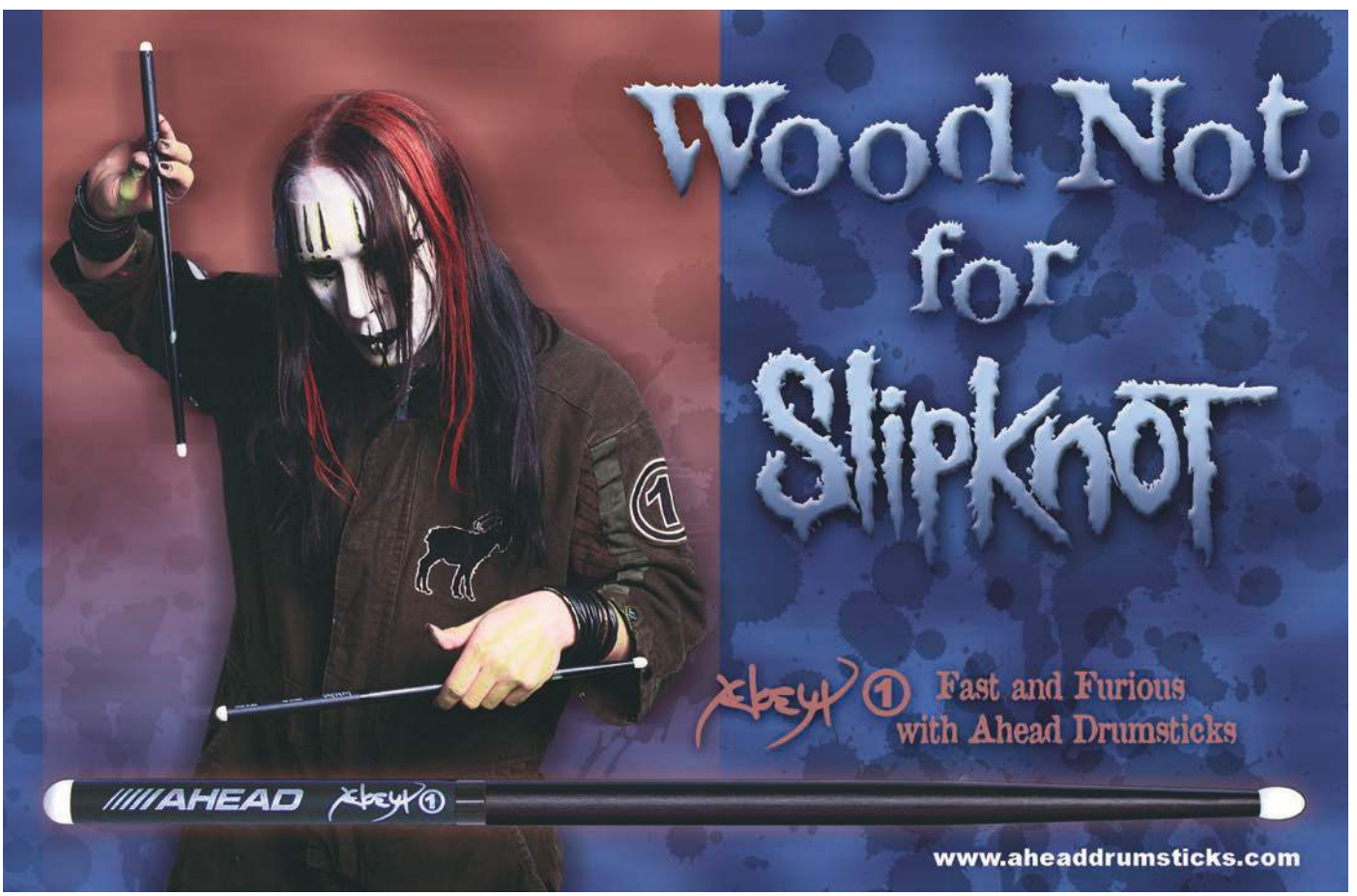
When *MD* spoke with Tony Williams in June of 1984, he lamented the fact that fewer young players were playing traditional. Addressing the argument that matched grip promotes consistency and sameness, Tony countered with, "The reason I play the way I play (mainly traditional) is that I enjoy having a right and a left. If you try to make things the same, they become neuter. With traditional grip, there are certain things the mind thinks of. When you're in matched grip, you won't think of these other things."

Mat Marucci swears that, given the correct guidance, students will gravitate towards traditional grip. "When I have a student who comes to me with matched grip," Mat says, "I don't make any recommendation that he or she change. All I ask is that for five to ten minutes of the lesson, we work on traditional grip. Within two months, they have *all* made the transition to traditional grip, at least when they play certain music. Both grips have advantages, and by avoiding one of them, you're causing a gap in your technique and drumming ability."

Back in 1979, Tom LaFlamme published a provocative book entitled *TIPS: Training In Professional Standards*, which combined the drummer's craft with the chiropractor's anatomical savvy. LaFlamme's key assertion, documented by photos and diagrams, was, "Although there is absolutely no difference in the development of ability between the matched and traditional grips when using the TIPS method, there are certain advantages to each grip in actual playing situations."

Jack DeJohnette's experience seems to support the "no difference in ability" thesis. Recently, Jack switched from traditional to matched grip, after decades of playing with the jazz greats of our era.

"I was having some problems with my muscles playing the standard [traditional left-hand] grip," recalls Jack. "I decided that matched grip would be more relaxing and that it would help with the problem of muscle spasms. Matched is the natural way to play the stick; the traditional fulcrum grip was developed for the angle of the marching drum. It seems to be more natu-



SONOR

DRUMS

RUB 2 STICKS TOGETHER and WHAT DO YOU GET?

ALL NEW

FORCE **3005**

- 100% 9-ply Maple Shells
- New Finishes (Shown in Sunburst High Gloss)
- Expanded Sizes & Configurations
- Upgraded Hardware Pack
- Classic German Engineering

www.sonor.com

ral now with matched grip: When kids pick up sticks, *that's* the way they hold them."

But, we asked, what about the often heralded view that matched grip might not be as suitable for jazz, lilting triplets, or dynamic finesse? He countered, "I wouldn't buy into any of that. If you're comfortable with the [traditional] fulcrum and can get your ideas out, fine. Matched grip has always come up when playing Latin, so I think it doesn't matter, as long as you're comfortable. Look at timbale players or African drummers: They all play matched.

It took "a minute," admits Jack, to get used to matched and to develop another set of muscles. "There's no right or wrong way to hold the sticks," he figures. "I've switched totally to matched grip, and I love it. The more I play it, the more it feels natural to me."

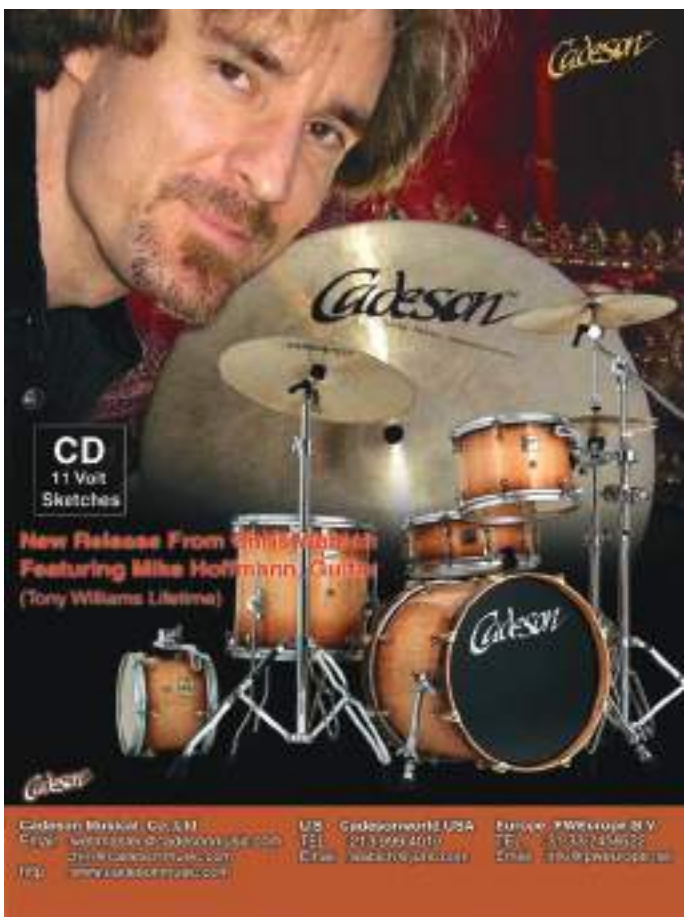
Freddie Gruber, famed teacher of the likes of Weckl, Peart, and Smith, plays devil's advocate: Don't concern yourself with matched vs. traditional! Freddie explains: "Your hands are hanging at your side and you raise them. But speaking of musculature, although it *looks* as if they're doing something different (with traditional grip), it's the *same thing*. You guys call it 'traditional' and 'matched.' I can show how the motion goes up from the elbow to the shoulder to your asshole and it's *the same motion*. There isn't any difference between what you call these various grips.

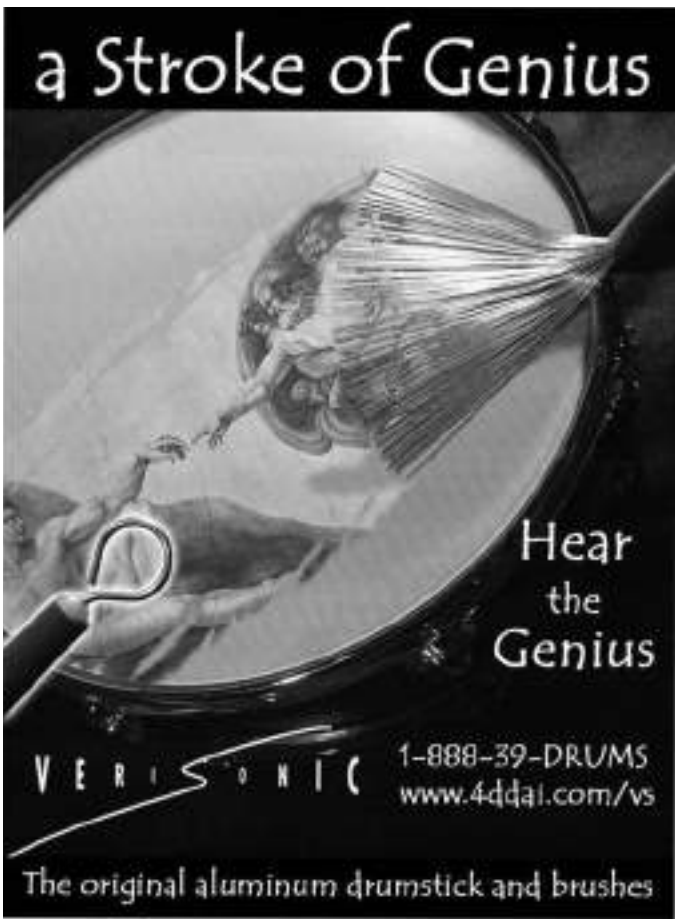
"The grip is the housing for the stick," continues Freddie. "You're supporting the stick in motion. *You're* not doing anything; you're going for the ride. A bird jumps off the mountain when there's a good up-draft and just glides. Knowing what's natural is the name of the game. People complain of every ailment and they're going to doctors with pain and carpal tunnel. They're causing trauma. Hold your hand on your thigh, palm down. Turn it up to where it's sideways. Let your thumb fall to your hand and open it again. That's the way the thumb works; it has nothing to do with a drumstick! Use your body the way God made it. I bend my thumb, and it causes stress. Stress is the enemy."

Enough already about the grip! Freddie advises we should be more concerned with the tone we're getting out of our instrument: "Even though Steve Smith and Dave Weckl both move gracefully, their sound is different. The character of that sound is altered by another factor: how you're *hearing*. You have to preconceive that in your head. You have the picture in your head and you make the adjustments. You want more impact? You can get more with your palm down on your thigh than to the side!" And with his last statement, Freddie has put his finger on a fundamental difference between the respective power of matched vs. traditional grips.

As John Riley points out, "The drum doesn't know which way you're holding the stick. As long as you're getting a good sound and the people you're playing with are smiling, then it doesn't matter."

To that, we add, *and if you're not hurting yourself*. Again, that's where a good teacher is important. While a mirror can reveal truths about your playing, a teacher can see angles a mirror can't. Speaking about mirrors, hopefully you've seen shades of yourself in our discussion of the grip. If you're sweating your grip impatiently, remember what Tony said: "It's a lifelong endeavor."





INATIONDETERMINATIONINNOVATIONIMAGINATIONDETERMINATIONINNOVATIONIMAGINAT

THE EC2™

VATIONIMAGINATIONDETERMINATIONINNOVATIONIMAGINATIONDETERMINATIONINNOVATI

EDGE CONTROL

- Focuses low-end
- Enhances attack
- Defines the pitch
- Broadens dynamic range
- Extends tuning range

EVANS USA drumheads

THE FIRST. THE FINEST. THE FUTURE.™

J. D'Addario & Company, Inc. | PO Box 290, Farmingdale, NY 11735 USA | Evans, EC2, and "The First. The Finest. The Future." are registered trademarks or trademarks of J. D'Addario & Company, Inc. or its affiliates in the United States and/or other countries. © 2005. All rights reserved.

The #1 Hand Hammered Cymbals from Turkey.

Samatya Series

This all new bag set includes hi hats that are full, dark, crisp, and dry; a 16" crash that is bright, rich, fast and full bodied; and a 20" ride that has a brilliant, warm, balanced feel, and a clear wash with clear defined ping overtones. Rounding out this set is an Istanbul logo cymbal bag to carry these excellent cymbals.

Sultan Series

Splashes include:
8", 10", and 12"

Hi Hats include:
13" Regular and 13" Flat
14" Regular and 14" Flat

Crashes include:
14", 15", 16", 17", 18", and 20"

Crash Rides include:
19" and 20"

Rides include:
18", 20", 21" Regular, and 20" Jazz

Flat Rides include:
18" and 20"

Signature Rides include:
20" and 21"

Traditional Series

Splashes include:
6", 8", 9", 10", 11", 12", and 10" Rock

Hi Hats include:
13" Regular, 14" Light, 14" Regular, 14" Medium and 14" Rock

Crashes include:
14", 15", 16", 17", and 18" Paper Thin
14", 15", 16", 17", and 18" Thin
14", 15", 16", 17", and 18" Medium Thin
17", and 18" Paper Thin

Crash Rides include:
16", 17", and 18"

Crash Darks include:
16", 17", and 18"

Rock Crashes include:
16", 17", and 18"

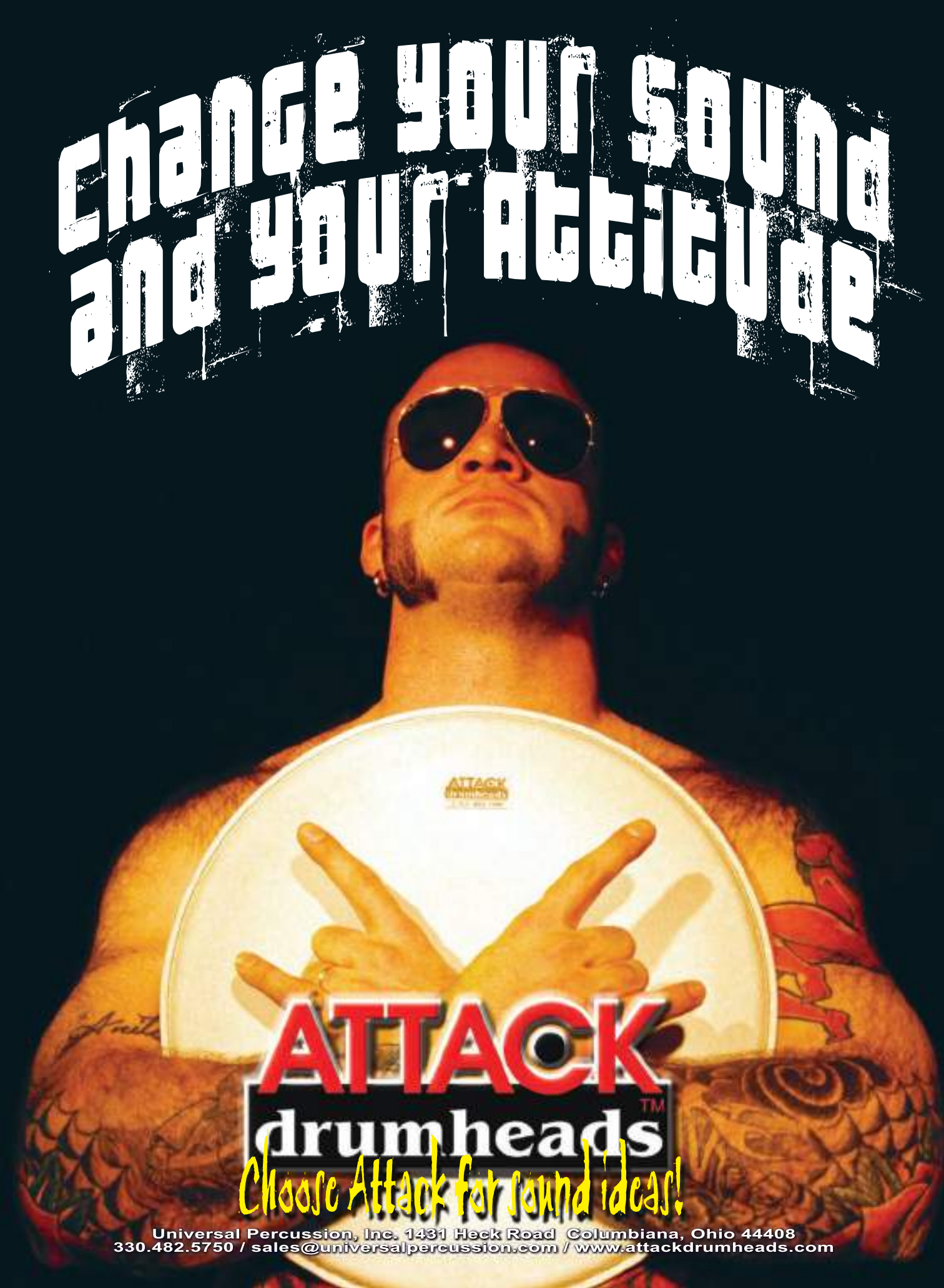
Rides include:
18", and 20" Flat
20", 21", and 22" Original
20", 21", and 22" Jazz
20", 21", and 22" Medium
20" Mini
21" C Dry

Universal Percussion

1431 Heck Road
Columbiana, Ohio 44408
330.482.5750

istanbul Mehmet

sales@universalpercussion.com
For more information visit our web at
universalpercussion.com


change your sound
and your attitude
ATTACK
drumheads
Choose Attack for sound ideas!
Universal Percussion, Inc. 1431 Heck Road Columbiana, Ohio 44408
330.482.5750 / sales@universalpercussion.com / www.attackdrumheads.com

BEATO Pro I The Bags Of The Pros

Tico Torres

Dennis Chambers

Tris Imboden

Horacio Hernandez

Steve Gadd

Rafael Padilla

Omar Hakim

Zoro

Peter Erskine

Gregg Bissonette

Handcrafted In America

Universal Percussion

Beato USA Exclusively Distributed By Universal Percussion, Inc.

BEATO Pro 3 & Pro 4 Bags

**Beato Pro 3 and Pro 4 Drum Bags,
Stick Bags and Cymbal Bags
Are Sold Worldwide Exclusively By
Universal Percussion, Inc.**

Beato has been the leader in drum bag design for more than two decades. Now Beato has teamed up with Universal Percussion to offer Beato Pro 3 and Pro 4 professional quality bags at really great prices.

Beato Pro 3 bags use a heavy-duty padded cordura material to protect your drums.

Beato Pro 4 bags are made of a water repellent nylon material with a scratch resistent material on the inside.

Universal Percussion, Inc. 1431 Heck Road Columbiana, Ohio 44408
330.482.5750 / sales@universalpercussion.com / www.universalpercussion.com

手工制造
GENUINE
WUHAN®
CYMBALS
AND GONGS
Dark, Trashy
& Explosive
Available in 12″ to 27″
WUHAN
WUHAN
WUHAN
WUHAN
WUHAN
WUHAN
First Choice Of The
World's Leading Symphonies

Highend Clarity & Projection

Available in 12" to 20"

S BOX SET
$330.00
List

Includes:
1-14" Hi Hats
1-16" Crash
1-20" Med Ride
1 FREE cymbal bag

CARBON STEEL ALLOY

BRASS SHELL

NEW! WUHAN

SNARE DRUMS

RETAIL $349.95

RETAIL $199.95

Big Sound Small Price

Universal Percussion

1431 Heck Road Columbiana, Ohio 44408
sales@universalpercussion.com / 330.482.5750
wuhancymbals.com

In The Comfort Of Your Own Home Studio

Session Work Via The World Wide Web

by Rick Long

Russ Miller is a multi-platinum, Grammy award–winning drummer. He's worked for many legends of the music industry, including Ray Charles, The Fifth Dimension, Cher, Tina Turner, and Bobby Caldwell. He has also played for many contemporary artists, including Babyface, Hilary Duff, Nelly Furtado, Daniel Bedingfield, and Meredith Brooks. These diverse credits place Russ squarely in the first-call position for many top record producers.

Russ's biggest problem these days is that he can't be in two places at the same time. This is particularly true when producers from foreign countries want Russ to play on their projects. Fortunately, there's a solution made possible through the use of the Internet and computer-based recording equipment. It's called the "file transfer" method of doing sessions. Russ started doing this type of remote recording for producers who requested loops. Later he expanded his home-based sessions to full-scale projects done on the entire kit.

Russ Miller on his home studio kit

Booking A Session

Here's how it works: An artist or producer who would like to have Russ record a drum track can submit a file created with any of the available recording software packages. Russ uses the latest versions of Pro Tools TDM (24bit/48K) and Logic Pro 6.X, which can accept AIF, MP3, SD2, or WAV audio formats. Files can be sent to Russ via the regular mail on a Mac-formatted CD-ROM, DVD-ROM disk, or hard drive. But the quickest way is to upload the file using the FTP (file transfer protocol) instructions found on his Web site, www.russ-miller.com.

The first thing Russ does upon receiving a file is listen to the tracks and decide if the song is recorded well enough that a drum track can be added. This primarily involves determining if the time varies too much throughout the song. Once Russ gives his approval for the recording session, a 50% deposit of the session fee is required up front. If the artist requests any special recording equipment, it must also be paid for in advance. Upon receiving the deposit, Russ imports the file into Pro-Tools, records the drum or percussion track, then saves the tracks in the original format so the artist can import the tracks back into their recording software.

Russ engineers his file transfer tracks at this control console.

Recording The Track

Laying down a drum track to a tune that is already well under way can be challenging. When asked about the lack of interaction with other live musicians during file transfer recording sessions, Russ comments, "At least I don't have to go first. When the other musicians have laid down their parts, I can get a sense of the form of the song and what the feel is supposed to be. If I have to lay down the drums first—and I am asked to do that sometimes—it's difficult to get a sense of where the song is going."

Russ begins his approach to file transfer tunes by considering whether the producer is requesting "groove reproduction" or "groove creation." Russ explains, "The producer may have a groove that he or she likes, but for one reason or another cannot get recorded. It can also be that the producer doesn't feel comfortable with the current groove on the track and wants to experiment with other interpretations."

To get the tempo, Russ selects a four-bar section of the tune and uses Beat Detective software to find the tempo. He then adds a click track with at least two bars ahead of the tune for count-in. Next, Russ listens to the tune again, placing section markers in the file and writing out a chart. "The section markers really help," he says. "Writing a chart is much easier if I don't have to count measures in my head."

Now it's out to the drumset. If no assistant engineer is available, Russ can sit at the drums and run the computer by using a wireless keyboard and turning the monitor around to face the control room glass. Russ records up to four different approaches to

NUTS AND BOLTS OF THE RECORDING

Russ Miller is a Yamaha drum, Zildjian cymbal, and Shure microphone artist endorser. His drumkit is recorded using sixteen tracks, as shown below.

Item Miked	Mic' Used
1. Kick (via hole in front head)	Beta 52
2. Kick (placed in front of drum)	Yamaha SKRM100 Russ Miller Subkick
3. Primary snare (external)	SM57
4. Primary snare (internal)	May-mounted XL57
5. Hi-Hat	SM81
6. Ride	SM81
7. Tom 1	KSM44 or KSM27
8. Tom 2	KSM44 or KSM27
9. Tom 3	KSM44 or KSM27
10. Auxiliary snare (external)	SM57
11. Auxiliary snare bottom	SM57 or additional Subkick
12. Overhead left	KSM44
13. Overhead right	KSM44
14. Room mic' left	KSM44 (8' away from kit)
15. Room mic' right	KSM44 (8' away from kit)
16. Satellite kick drum	Beta 52

PAISTE SOUND TECHNOLOGY

THE SUCCESSFUL TRANSFER OF THE SPIRIT AND ESSENCE OF OUR SWISS KNOWLEDGE ABOUT CYMBAL SOUND.

THE AMBITIOUS REALIZATION OF HAND MANUFACTURING PRINCIPLES IN MODERN, TECHNOLOGICAL PRODUCTION.

WWW.PAISTE.COM

PST3 & PST5 - BREAKTHROUGH FUSION OF QUALITY AND VALUE

SAY IT WITH YOUR MUSIC.

pro·mark®

promark.com

© Pro-Mark Corporation

the song so the producer has some options to work with.

Russ has "golden ears" when it comes to drum sounds. Watching him work on the tune "Laguna" for this article was like watching a master painter choose his colors before putting brush to canvas. When Russ began to record a shaker part, he called for the assistant engineer to "boost 2,000 Hertz and 5,000 Hertz just a bit." The sound came right in line to what Russ was seeking.

Computer technology integrated with recording equipment has made this work much easier than in the past. Russ recorded only eight bars of shaker and then selected two bars that he thought were "just right" for the tune. The two selected bars were then pasted throughout the tune wherever needed. Russ quips, "Trying to lock the shaker on the click for four and a half minutes is nuts!"

Snare drum sounds are also important to Russ. He tries to set the snare strainer so that the sound of the snare drum lasts for a full quarter note. He also tries to set the pitch of the drum to a note that matches the song's key. (For more detail on the recording setup, see the "Nuts And Bolts Of The Recording" sidebar.)

After the recording has been made, Russ listens to the drum track without any other music playing. This lets him know if the tempo is good and exposes any other issues that might have occurred during the recording. Russ knows that, "If you listen to the drum track along with the other music in the file, you may experience a wobble effect in the tempo if the other musicians are pushing and pulling the time."

Next, it's the artist's and producer's turn to review the track. Russ sends a two-track version of his recording to the artist to check out. He does not send the multitrack, full-bandwidth recording until the tracks have been approved and final payment received. Russ implemented this policy after recording tracks for a producer in Moscow and another in Santiago who never paid for the work.

The Business Side

Online sessions aren't just about playing the drums. You have to also take care of the "business" side of the music business. This not only involves the money you earn but also concerns your rights to your musical creation.

Russ will sign general releases for the recorded tracks, which can be generated by the artist/producer or come from Russ's Web site. Russ is careful to specify that his tracks are to be used for the given composition only, and that loops or samples of these tracks can be used for other recordings only if agreed to and released by Russ Miller and/or his company, R.M.I. Music Productions Inc. Russ also specifies that credit for recordings and sample/loops be given for all versions of the recordings on product liner notes.

Setting Up A Pro-Level Home Studio

Russ's home studio is not your typical dry-walled basement. Starting from the outside in, there is the exterior wall of the house, then 2"x2" studs with R-30 insulation, then a sound isolation wall, then $^5/_8$" sheet rock, then dead air space, then a rubber sound-barrier wall, then more 2"x2" studs, and finally the interior wall made of $^5/_8$" sheet rock. The total thickness of the wall is 8". No sound from the street or neighborhood gets in, and virtually no sound from the drums gets out.

The layout of the studio allows for a large control room with a comfortable space for guests. Russ frequently works for the top names in the music and film industry, so he wants to make sure his home studio is a pleasant environment in which to work. A large video monitor is positioned above the mixing desk for use when Russ is working on film soundtracks.

Russ's computer-based recording setup is definitely not cheap. As he explains, "There's a big difference between high-end consumer gear and professional-grade gear." Russ uses professional releases of recording software, which offer functions not found in consumer versions. He estimates that his computer and software combination cost around $50,000. It's for this reason that Russ's studio actually has two computers. "I download the files for the songs onto one computer," says Russ, "scan them for viruses, then burn them to a CD-ROM. This way I don't risk infecting my expensive Pro Tools setup."

The best example of the difference between consumer and pro gear is found in the preamps Russ uses on his mixing desk. "When I first set up my home studio, I could

CHRIS ADLER
Lamb of God
American Hickory, TX5AB, Wood-tip

IAN PAICE
Deep Purple
Ian Paice Autograph Model
American Hickory, TX808L, Wood-tip

BILL BRUFORD
Earthworks
Bill Bruford Autograph Model
Maple, SD4, Wood-tip

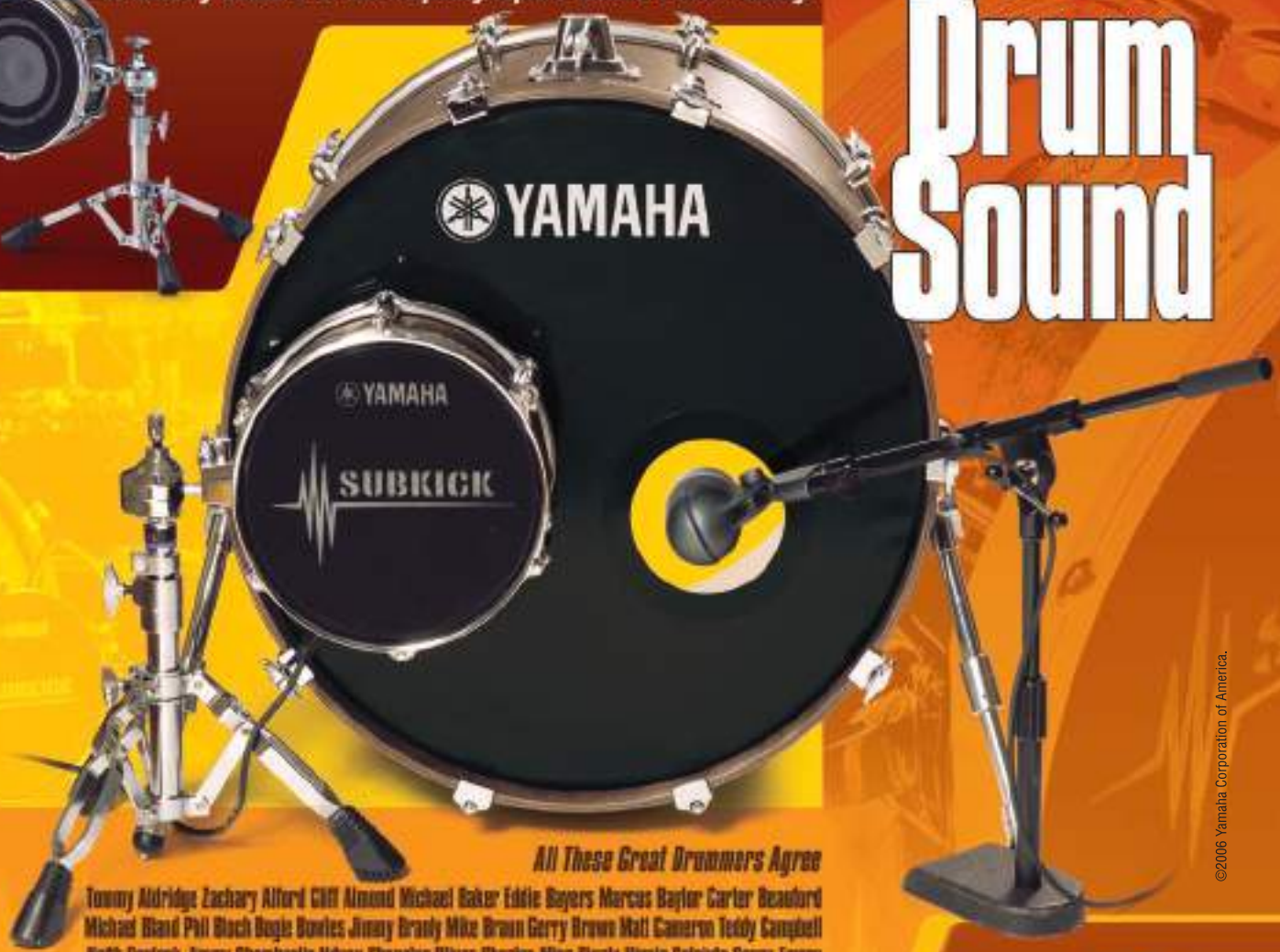
pro-mark®
promark.com

© Pro-Mark Corporation

Live or in the Studio

The Ultimate Bass Drum Sound

The Subkick is half microphone, half drum.
The industry standard for low frequency capture devices. Patent Pending.



All These Great Drummers Agree

Tommy Aldridge Zachary Alford Cliff Almond Michael Baker Eddie Bayers Marcus Baylor Carter Beauford Michael Bland Phil Bloch Bogie Bowles Jimmy Brady Mike Brown Gerry Brown Matt Cameron Teddy Campbell Keith Carlock Jimmy Chamberlin Ndugu Chancler Oliver Charles Nino Cinelu Vinnie Colaiuta Sonny Emory Peter Erskine Anton Fig Matt Flynn Justin Foley Steve Gadd David Garibaldi Steve Hass Chris Hesse Greg Hutchinson James Kottak Russ Kunkel Shannon Larkin Paul Leim Ralph MacDonald Jerry Marotta Rick Marotta Dave Mattacks Dave McAfee Sean McCarty Marvin McQuitty Dominique Messier Russ Miller Aaron Montgomery Dan Needham Chris Parker Khari Parker Raul Pineda Prairie Prince Marcus Randolph John Robinson Calvin Rodgers Antonio Sanchez George Schwindt Kendrick Scott Oscar Seaton Chad Szeliga Donald Tardy Adam Topol Mark Walker Matt Walker Vince Wilburn Buddy Williams ?vesthove

YAMAHA DRUMS 100% HANDCRAFTED

©2006 Yamaha Corporation of America.

Win a FREE Subkick! Go to Yamahadrums.com for Details

Russ's studio includes a programming area and a producer's lounge.

get a good sound from my equipment. But it wasn't like what I was hearing when I recorded at Capitol Records. I spoke with one of their engineers, and we determined that the difference was in the preamps of the mixer channels." To compete with the best, Russ purchased pro-level pre-amps at a cost of $2,000 per channel.

"I also spent thousands on the high-end cables," says Russ, "because it does no good to have a great-sounding kit, the best microphones, and the best recording gear if the cabling between them can't carry the signal correctly." All expenses totaled, the cost of Russ's home studio came to around $200,000.

It's not cheap to run with the big dogs.

What Does It Pay?

Of course, a big dog can command big-dog fees. Russ's fee for single tracks is $1,000. This buys you the right to review and "proof" what Russ has recorded, or to have him record a maximum of four different approaches to the tune.

If you would like to hire Russ to work on multiple songs, it will cost $2,000 for a full day, with a maximum of eight tracks. These full-day sessions include two approach versions per track. Hand percussion costs $750 per track, with the same review and approach restrictions that are set out for drumset work. A loop session (the creation of up to eight loops, each with an eight-bar maximum) also costs $750.

While this may sound like a lot of money, it's much cheaper than the standard costs for studio drum sessions, which can quickly reach many thousands of dollars. An "in-studio" session with Russ would cost his standard fee of $1,000—plus around $2,000 per day for the studio, $750 per day for the engineer, and $300 per session to have Russ's drums carted to the studio. This is over $4,000. The same results can be had for $1,000 using the file transfer method.

Find Out More

File transfer sessions are a way that Russ can be more available to the large number of producers requesting his services, as well as improve his access to newer artists with limited budgets. Russ's Web site, www.russ-miller.com, includes a section called "Have Russ Play On Your Recordings." There you can check out the same information that artists and producers read when they want Russ to play on their songs.

Obviously, Russ has put together a great setup for doing sessions from home. But he isn't the only musician exploring this brave new world of recording. In fact, many musicians feel that this approach is where the industry is headed. Several Web sites are emerging that allow musicians to call on a whole host of session musicians to record for them. Two hot new sites to check out are www.esession.com and www.sessionplayers.com.

Thinking about doing session work from home? You could be riding the wave of the future.

"Laguna" Tracks

To hear an example of Russ's work with a file transfer song, visit www.moderndrummer.com and find the file named "Laguna," which was recorded as part of this article project. The file is available with and without drums to give you an opportunity to hear what Russ hears when he begins a project, as well as how the song sounds once Russ has finished his work.

JASON BITTNER
Shadows Fall
American Hickory, TX5B, Nylon-tip

SIMON PHILLIPS
Toto
Simon Phillips Autograph Model
American Hickory, TX707, Wood-tip

MARCO MINNEMANN
Independent
Marco Minnemann Autograph Model
American Hickory, TX721, Wood-tip

pro-mark®
promark.com

© Pro-Mark Corporation

Steve Jennings

Indian Rhythms

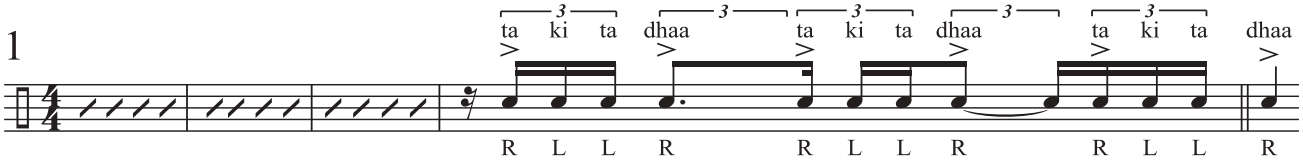
An Intro For Western Drummers, Part 3

by Steve Smith

An Indian rhythmic concept that I have found to be especially useful in Western drumming is the tihai (pronounced TEE-high). The function of a tihai is to mark the end of a passage of music with a pronounced cadence. To do this, you play a rhythmic phrase that repeats three times in a row with a smooth resolution to beat "1." In this lesson I will focus on two of the most common tihais that I have encountered while playing with Indian musicians.

Think of an 8th-note groove with a medium-slow tempo (approximately quarter note = 80 bpm), slow enough so that you can comfortably play fills using 16th notes. In a four-bar phrase, you'll start this first tihai in the fourth measure. The rhythmic phrase itself starts on the first 16th note after beat 1. Example 1 uses five phrases of three 16th notes, which resolves smoothly to beat 1. Using "_" to designate a 16th rest, the konokol syllables for tihai #1 are: _ Ta Ki Ta Dhaa _ _, Ta Ki Ta Dhaa _ _, Ta Ki Ta Dhaa. In Western notation it looks like this:

1

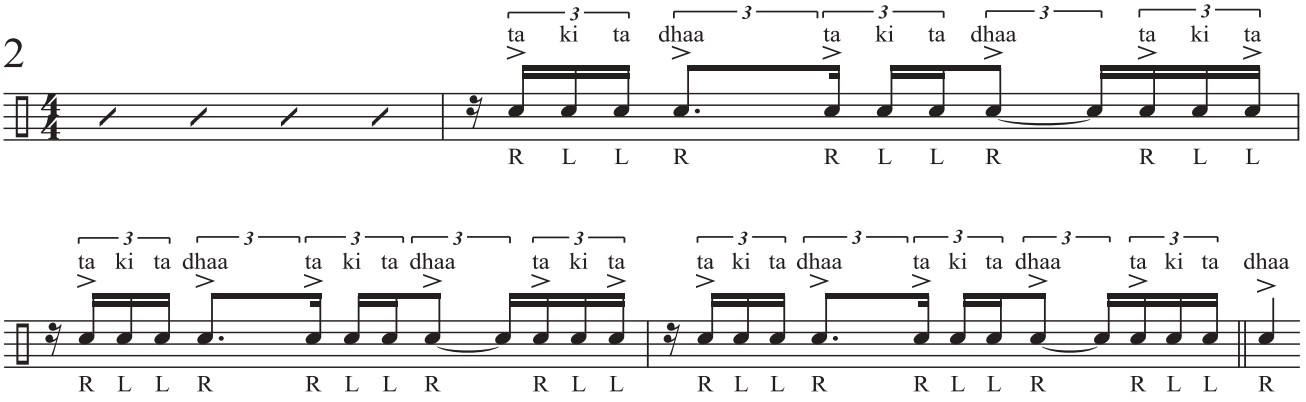


Note that the phrase markings in Example 1 are not triplets, but are actually 16th notes in phrases of three. Also note that I've included suggested stickings and accents as a way to get the rhythms started with a Western approach.

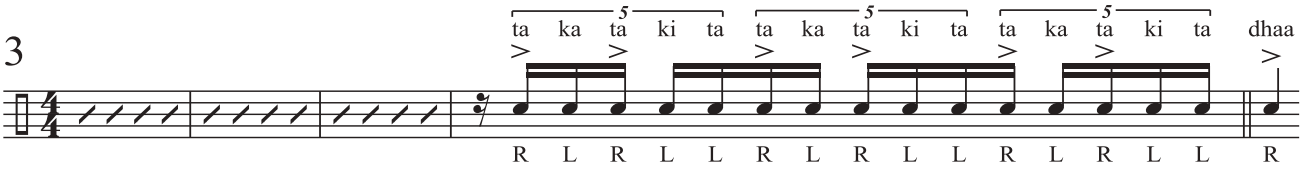
The next step is to play the entire tihai three times in a row before it resolves to beat 1. In Indian music this serves the purpose of marking the end of a musical passage in a more dramatic way than it appears in Example 1, and it invites the other players to join in on the tihai. All Indian instrumentalists are familiar with these phrases. When they hear the soloist (or the drummer) playing the tihai rhythm, they recognize the phrase and can usually catch the rhythm the second or third time through. That creates an exciting resolution to a solo or a peak moment in a solo.

Note that the *extended* version of this tihai starts in the second measure of a four-bar phrase, because it takes three measures for it to resolve to beat 1. It is very important to start the tihai in the correct place so it resolves to beat 1 of a logical phrase. For instance, if you were playing in eight-bar phrases, you would start this tihai in measure six.

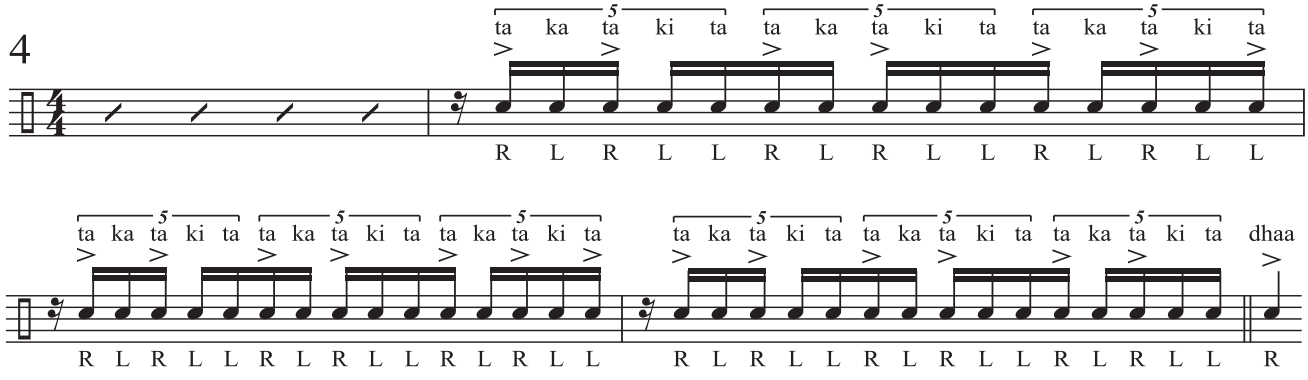
2



Another very common tihai uses three phrases of five 16th notes, which resolves smoothly to beat 1. Note that both tihais use fifteen 16th notes, therefore they have to start on the second 16th note of the measure so they resolve to 1 without adding or subtracting any notes. The konokol syllables for this tihai are: _ Ta Ka Ta Ki Ta, Ta Ka Ta Ki Ta, Ta Ka Ta Ki Ta, Dhaa.

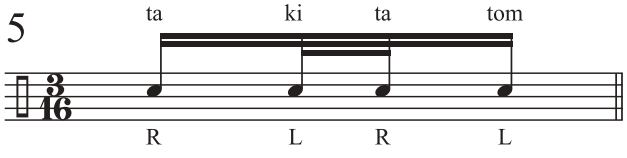


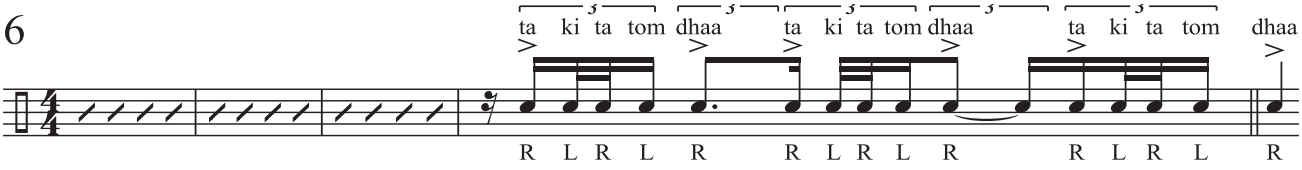
The extended version of this tihai also starts in measure two of a four-bar phrase. In the extended version of both tihais, notice that you *do not* play beat 1 in the third or fourth bars, but wait until the end of the four-bar phrase for the big "1." This helps build excitement and tension before the release. You can enhance this drama by putting an accent on the last 16th note of measures two and three. This sets up the "gap" on beat 1 of measures three and four.

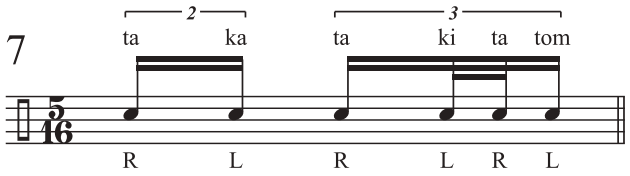


To hear examples of these tihais, listen to "Mad Tea Time" on the Magna Carta release *Modern Drummer Presents Drum Nation, Vol. 1*. On this track Zakir Hussain and I play both of these tihais in various parts of the piece. In fact, guitarist Fareed Haque uses the extended version of the first tihai to cue the end of his solo. He is embellishing the basic rhythm by playing two 32nd notes for each 16th note.

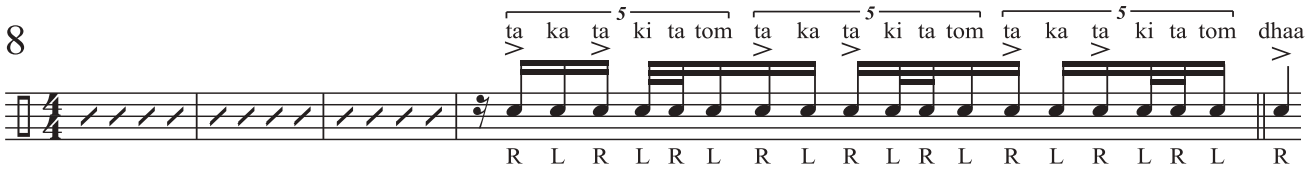
Embellishment of these basic rhythms is a way to "dress up" the rhythms and make them more interesting. To embellish the three-note phrase Ta Ki Ta, play two 32nd notes in place of the middle 16th note. The konokol syllables are Ta KiTa Tom. This introduces a new syllable—tom, sometimes spelled Thom. It's pronounced as a low sound with a bit of emphasis on the letter m, "Tomm." In Western notation:



Also note that if you're using a three-note sticking of RLL, you keep the same sticking and add a right between the two lefts. If we now play tihai Example 1 with the embellishments, it looks like this:

Using the embellished three-note phrase in a group of "five," phrased 2 + 3, looks like this:



With the embellishments, the tihai made up of three groups of five 16th notes looks like this:



Be sure to take these ideas and memorize the konokol syllables first, then use the stickings and play them on a snare drum. Take your time and let these ideas enter your drumset playing gradually.

I suggest listening to some music that uses these concepts. Try some recordings by the group Shakti, the East meets West fusion group that features John McLaughlin on guitar and Zakir Hussain on tabla. They use a lot of Indian concepts in their music. You can visit Zakir's Web site at www.momentrecords.com.

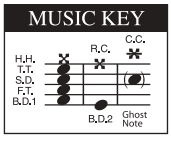
In early November I'll be giving a clinic at PASIC in Columbus, Ohio on the subject of Indian Rhythms for Western Drumming. Joining me at the clinic will be Ganesh Kumar, a kanjira virtuoso from South India. Check out his excellent Web site: www.ganeshkanjira.com.

Detonate
YOUR SOUND™
THE PRO1-V BY TRICK DRUMS...
THE MOST ADVANCED PEDAL EVER.
– CNC Machined Aerospace Materials
– Infinitely Adjustable
– Footboard Strength Tested To 12,000 PSI
– Instant Tension Adjustment
– Silent Movement
– Rapid Release Hoop Clamp patent pending
– Double-Pedal Also Available
TRICKDRUMS.COM
847•519•9911
Easy 1-Handed Compression Spring Adjustment
patent pending
Multi-Position Stroke Adjustment Cluster
patent pending
Adjustable Slide-Trac Hoop Clamp
patent pending
Fully Independent Split Cam System for Unlimited Beater and Stroke Adjustments
patent pending
TRICK
DRUMS•USA
©2005 Trick Percussion Products, Inc.
Art Direction, Photography & Design: Stephen Jensen – F3Studios.com

How'd They Do That?

Solving Puzzling Drum Licks

by Ed Breckenfeld

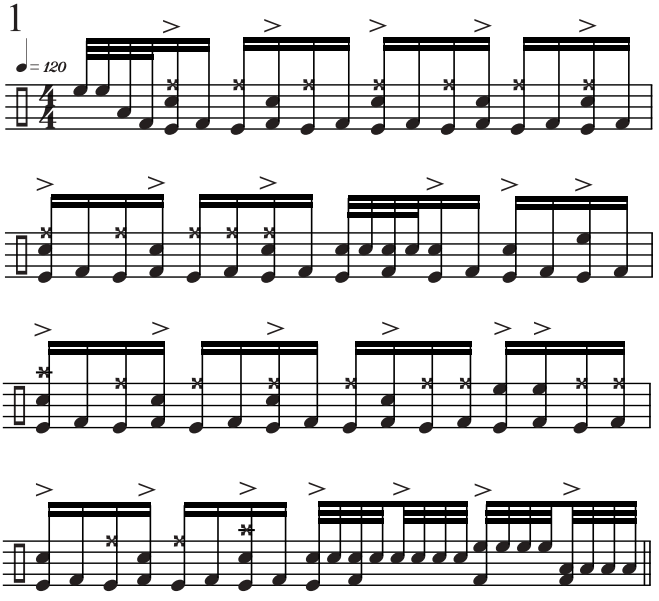


It's time once again to take a look at a few more classic brain-teasing drumbeats and fills. This month's column features some of the requests we've received since this series began. If you have a beat or fill that has always stumped you, let us know, and we'll see if we can figure it out for a future article.

"Fireball," Deep Purple, *Fireball*

As one of the most famous lefty drummers in rock history, Ian Paice has worked his magic with Deep Purple for more than three decades. This track could be considered an early example of speed metal, with Paice's energetic groove propelling the band throughout. Here's the song's perplexing drum intro, with incredible bass and snare interplay and fiery fills. Normally a single-bass player, Ian borrowed an extra bass drum from Keith Moon to record this cut. (*Thanks to George in Wyoming and Mike in New York for this request.*)

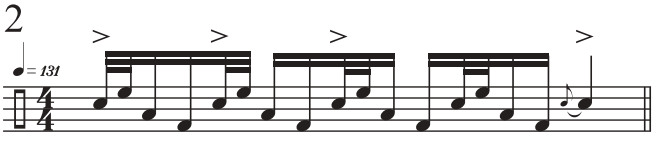
1



"Separate Ways (Worlds Apart)," Journey, *Frontiers*

Although he's revered these days as a top jazz-fusion player, Steve Smith came to prominence as a mainstream rock drummer for Journey in the '70s and '80s. His prodigious technique was apparent even then, as the setup fill to this song's second chorus reveals. Due to the blazing speed of this pattern, Steve slightly slurs the rhythm, especially in the third beat of the measure. (*This one's for Peter S. and Glenn M.*)

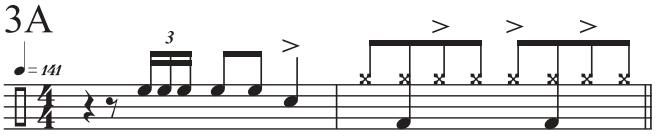
2



"Spirits In The Material World," The Police, *Ghost In The Machine*

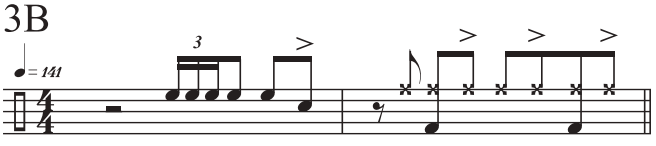
Stewart Copeland's opening fill for this classic Police song has dumbfounded drummers for years. The fill sounds like it ends on beat 4, which puts the groove (and the track's synth part) on the "1" of the following measure.

3A



That interpretation, however, puts the kick drum on an awkward beat and causes a hiccup in the groove when the chorus begins. Instead of ending on beat 4, think of the fill as ending on the "&" of beat 4, with the groove starting on the "&" of the following downbeat. This way, the kick sits comfortably on 2 and 4, the hi-hat accents (and synth part) are on the offbeats, and the groove slides easily into the chorus pattern. (*Thanks to Ed T. and Dave M. for this suggestion.*)

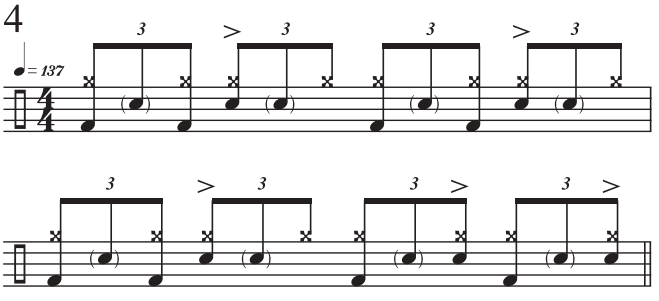
3B



"Reelin' In The Years," Steely Dan, *Can't Buy A Thrill*

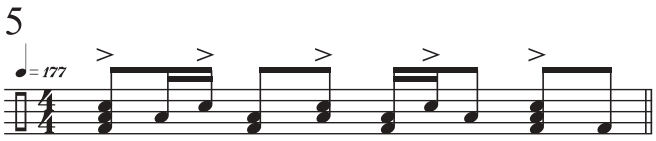
Jim Hodder is not a household name among drummers, but his articulate groove was the rhythmic backbone of the first two Steely Dan albums. The following groove is one of his best performances, perfectly demonstrating the rolling triplet shuffle. The amount of treble EQ on the snare drum makes Hodder's ghost notes really blend with the hi-hat pattern. (*This goes out to Randy H.*)

4

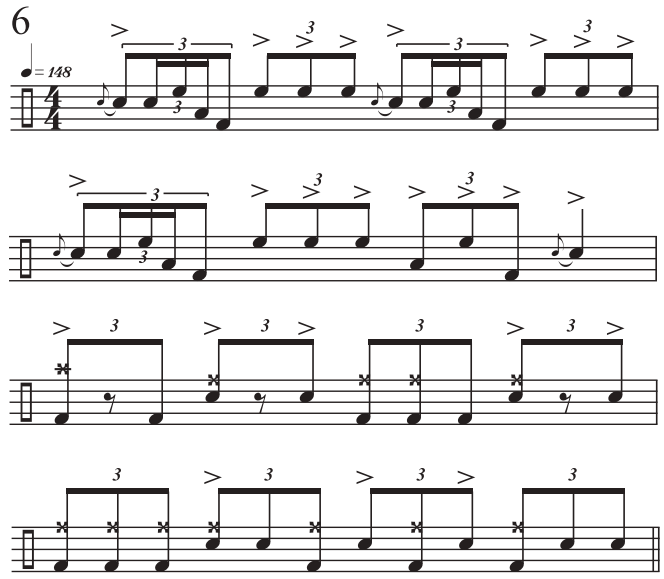


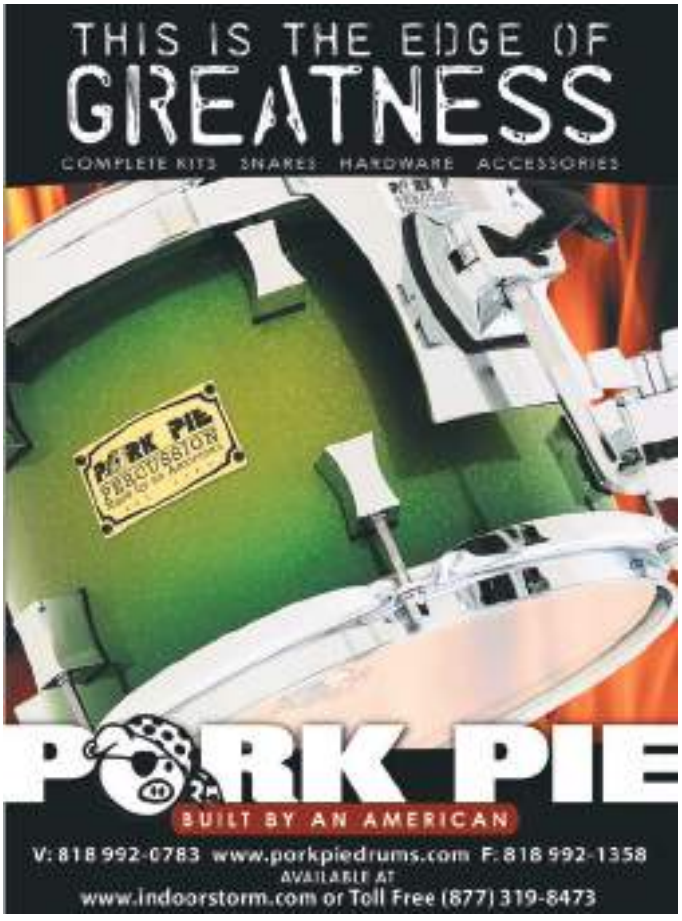
"Basket Case," Green Day, *Dookie*

Here's a fierce tom lick from one of modern punk's most infamous drummers, Tré Cool. This fill, which leads into the song's second verse, is a combination of polyrhythms. The floor tom and snare drum patterns are three against two, while the snare and bass drum are four against three. It's like a whole math class in one measure! (*This one's for Kim P.*)



"Where Eagles Dare," Iron Maiden, *Piece Of Mind*

Nicko McBrain made a huge statement on his first track with Iron Maiden from this classic metal album. The speed and intricacy of the opening fill combined with the track's complex triplet drumbeat is a one-two knockout punch, not to mention a first-class head-scratcher. Also, keep in mind that Nicko played this with only *one* bass drum. (*Requested by Ken K., who says this one puzzled him for twenty years.*)

You can contact Ed Breckenfeld at www.edbreckenfeld.com.



Master Motifs

Developing A Melodic Time Flow

by Christian Finger

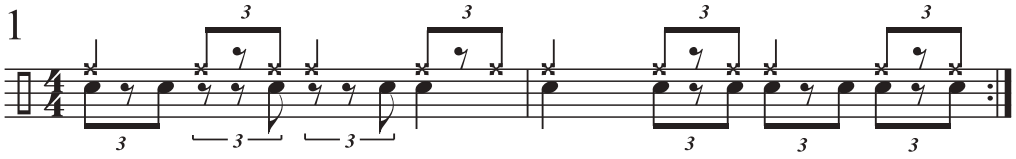
MUSIC KEY
R.C.
S.D.
B.D.
H.H. w/ foot

Jack Dejohnette's melodic time playing is fresh and unpredictable, yet it always serves the music. While checking out many of his recordings, as well as John Riley's highly recommended book *Beyond Bop Drumming*, I found the following challenging concept that will help give you a more melodic sound when accompanying a soloist.

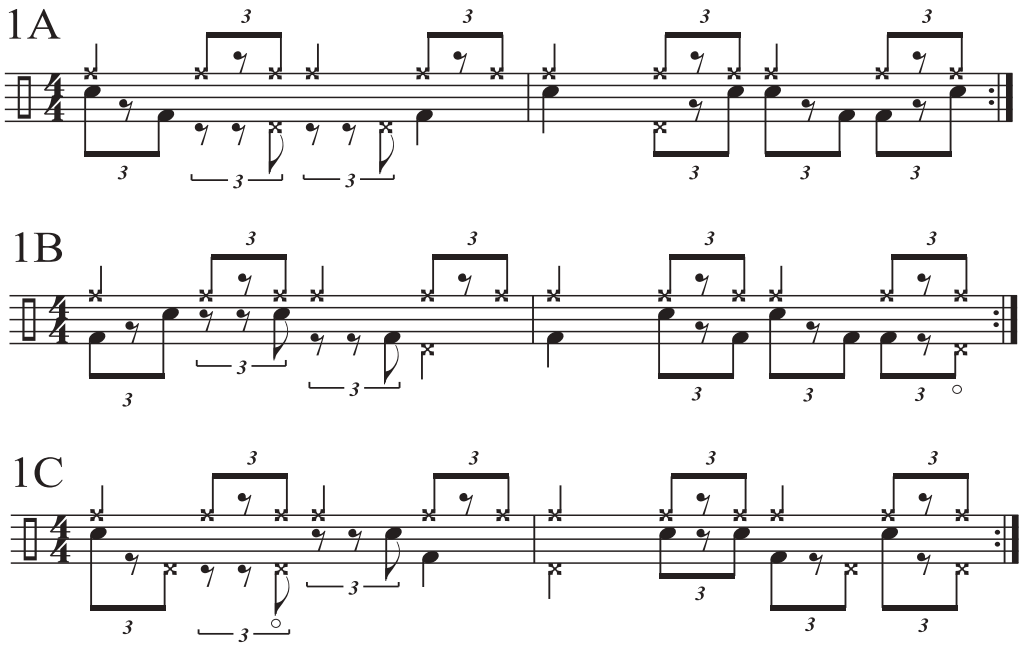
The basic idea is to create a two-bar "master motif," then split it up between the three voices of the drumset (snare drum, bass drum, and hi-hat) in different ways. Practicing in this method is not only great for developing independence, but it also teaches you how to play off of a melody—similar to how a horn player uses phrasing and articulation to interpret a song.

Below are three master motifs followed by three variations that orchestrate the original pattern between the limbs. For each of the examples, be sure to maintain a consistent and even jazz ride pattern.

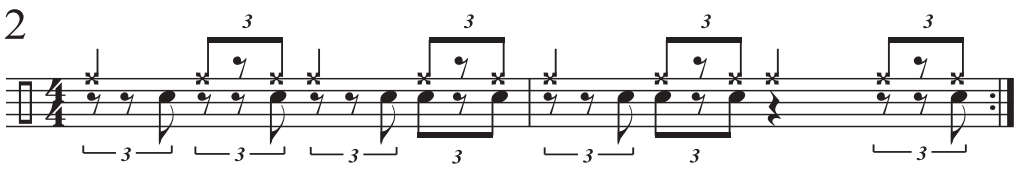
Begin by playing the master motif on the snare drum with the left hand, while keeping time with the right. (You should also try adding the hi-hat on 2 and 4.)

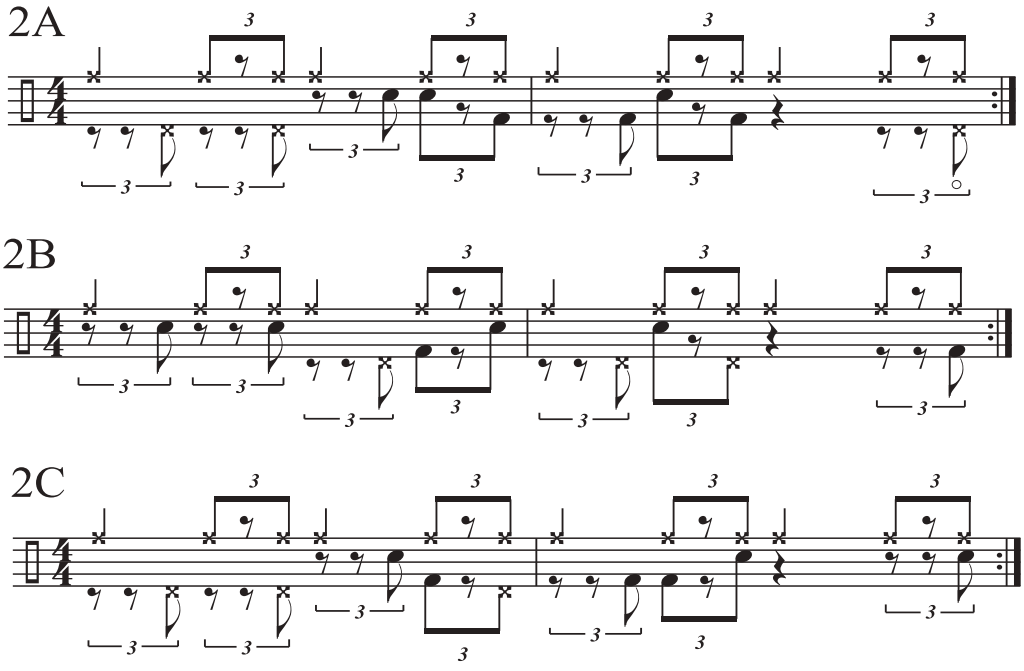


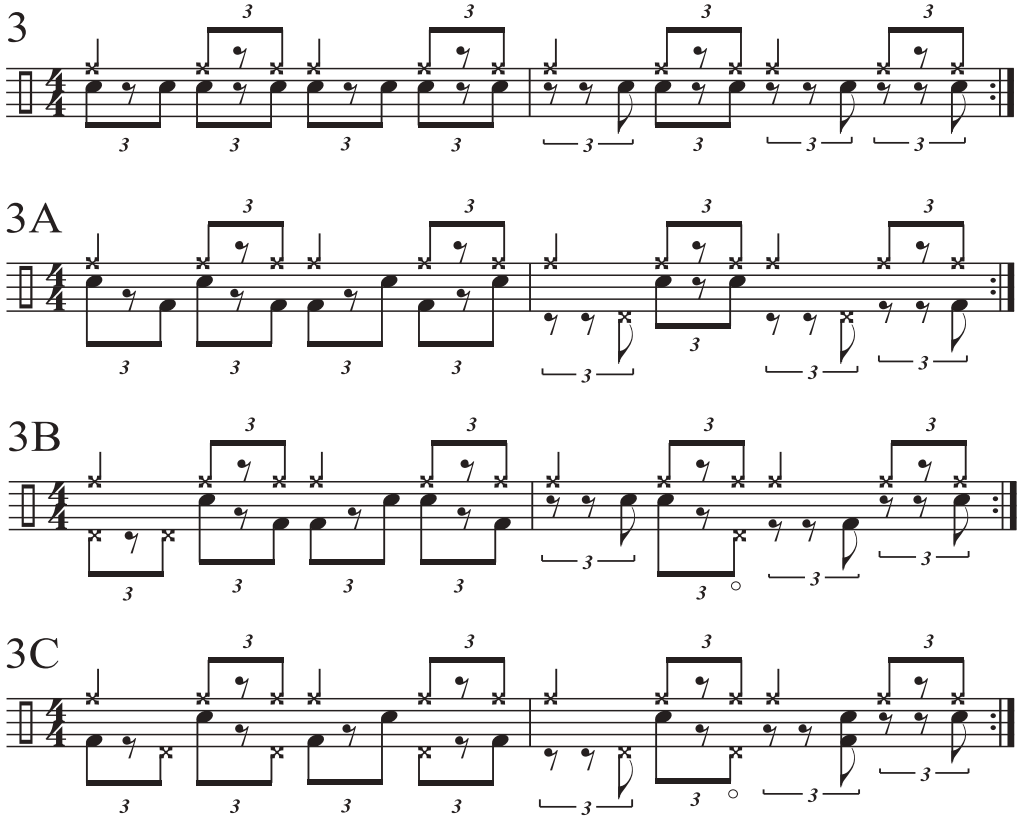
In Examples 1A–1C, the motif is orchestrated between the snare, hi-hat, and bass drum in three different ways. Notice how each variation has a unique flow.



Here's another master motif, followed by three variations.



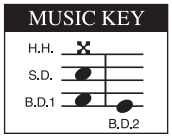


Here's the third master motif and its variations.

Remember not to rush through this material, and keep the ride cymbal steady. Also, try singing and memorizing the motifs before diving into the variations. For additional practice, begin each motif with the second bar, or mix and match measures from different examples. You can also combine motifs to create four-bar phrases. When used tastefully and at the right moment, these ideas can enhance your time playing in a very musical way. Have fun!

Double Bass Drumming

Part 14: Three-Note Solo/Fill Ideas

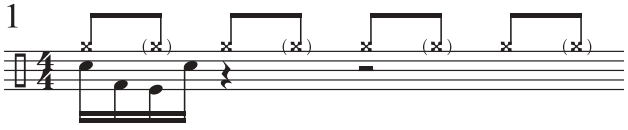
by Rod Morgenstein



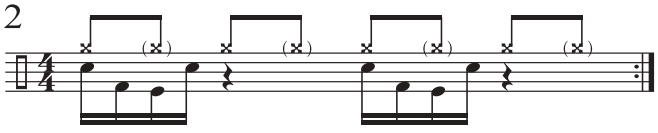
Continuing our look at ways to use two bass drums in fills and solos, this month's article focuses on a popular three-note pattern: snare / right foot / left foot. Each of the following exercises has this three-note grouping phrased over 16th notes, which creates some interesting syncopated rhythms. All of the exercises should be practiced with an 8th-note ride pattern and with a quarter-note ride pattern, but ultimately your chosen tempo will determine which one is used.

Examples 1–8 begin with the snare playing on the downbeat of the measure.

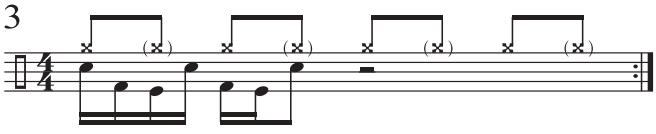
1



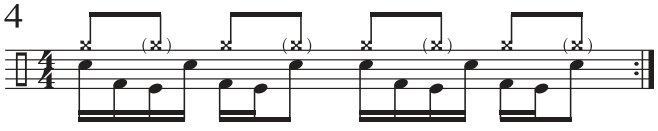
2



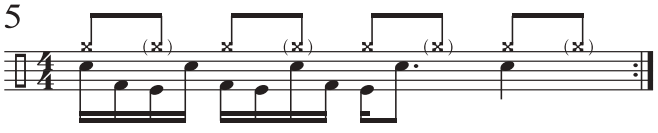
3



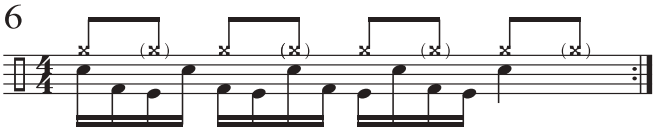
4

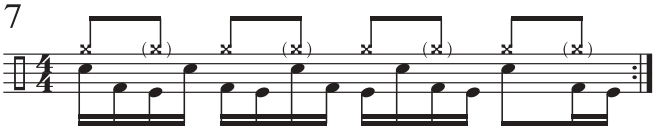


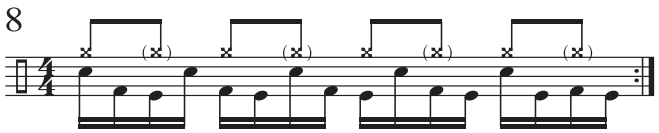
5



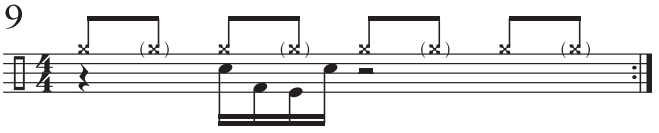
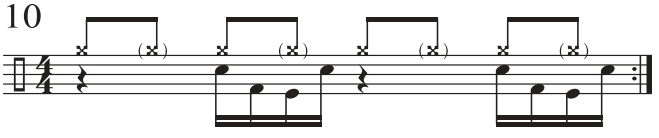
6

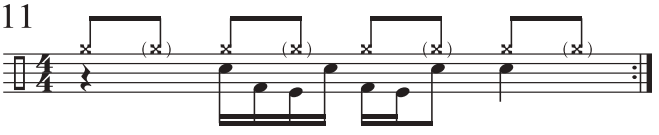


7

8

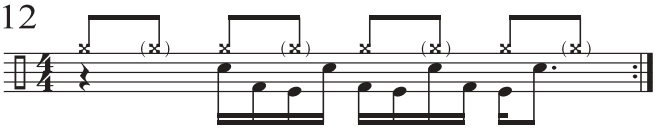


Examples 9–12 have the lick starting on beat 2.

9

10

11

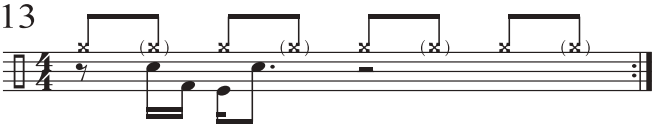


12

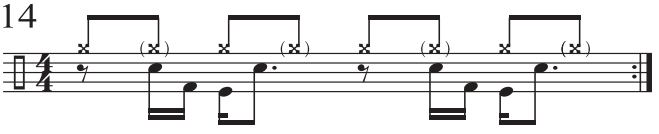


For Examples 13–18, the lick begins on the upbeat ("&") of beat 1.

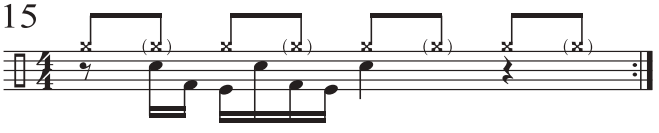
13



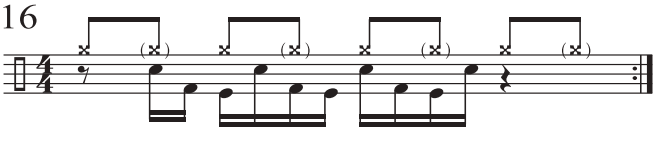
14

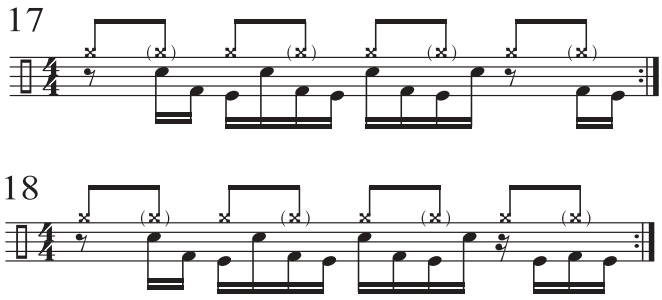


15



16





In each of the above examples, notice that the two-note foot pattern always begins with the right foot, which breaks away from my initial suggestion of having all quarters and 8ths played with the right foot and all "e's" and "a's" played with the left foot. It's a judgement call that ultimately *you* have to make. But in this particular situation, I feel it makes more sense to stick to a right/left "footing" to maintain a consistent sound. Just be careful that you know exactly where you are in the measure. Also, don't forget that one simple idea (such as this month's three-note lick) can yield many exciting possibilities, as you'll see in our next outing.

Drum on!

BASS DRUM TECHNIQUES FOR TODAY'S DRUMMER
UNBURYING THE BEATER™
DVD VIDEO
Learn the PHYSICAL MOVEMENT
* Play lightning fast
* Reach a new leve
MRM Matt Ritter Music
To see clips and to o
DVD available EXCLU
www. Matt Ritte

UFO
SHOWTIME
"UFO have always been one of my all time favorite bands. They are without a doubt one of the most underrated hard rock bands of all time!"
- Eddie Trunk
(syndicated radio host / VH1 Classic)
"UFO have combined heavy guitars and grinding keyboards to a lasting and rich effect unparalleled outside the world of Deep Purple."
- Martin Popoff
(author of UFO: Shoot Out The Lights)
IN STORES NOVEMBER 8!
Also available:
UFO
You Are Here
Phil Mogg (vocals), Pete Way (bass), Vinnie Moore (guitar), Jason Bonham (drums), Paul Raymond (keyboards)
www.ufo-music.info
SPV
Fusion
JOIN US! WWW.SPVUSA.COM

Changing With The Times

Adaptation And Opportunity On Today's Music Scene

by Paul Leim

I want to begin this article by thanking *Modern Drummer*'s readers for their incredible support and friendship over the years. To win the Country Drummer category in the *MD* Readers Poll once was an honor. To be recognized over multiple years is more than I ever dreamed of.

In past *MD* articles I've offered playing tips, and I've answered questions from young and professional players alike. But the business of music has changed tremendously since I last contributed to *MD*. So in this article, I want to talk about *change*, *adaptation*, and *opportunity*.

Change

The "information age" is rewriting the rules of our business. Due to the proliferation of music piracy, there are far fewer record labels and far fewer signed artists. As a result, there are far fewer recording sessions. Musicians in all the major recording centers are

Playing the Elvis In Concert tour in London

Backing country star Steve Wariner at the Grand Ole Opry

Paul shares the Opry drum chair with Nashville great Eddie Bayers

Paul joined Elvis Presley's original TCB band to play the Elvis In Concert tour, subbing for the great Ron Tutt. From left: Paul, Glen D. Hardin, Ron Tutt, James Burton, and Gary Scheff.

Paul used his Elvis kit on Kenny Chesney sessions in early 2005.

having to make changes in order to stay busy.

Many top studio players have commented on the fact that, no matter what happens to the recording scene, "They can't take *live* playing away from us." With that in mind, I decided to be open to the idea of getting out of the studio occasionally. Since then I've gone through several fun gigging situations. I'd like to take you along on my recent journeys.

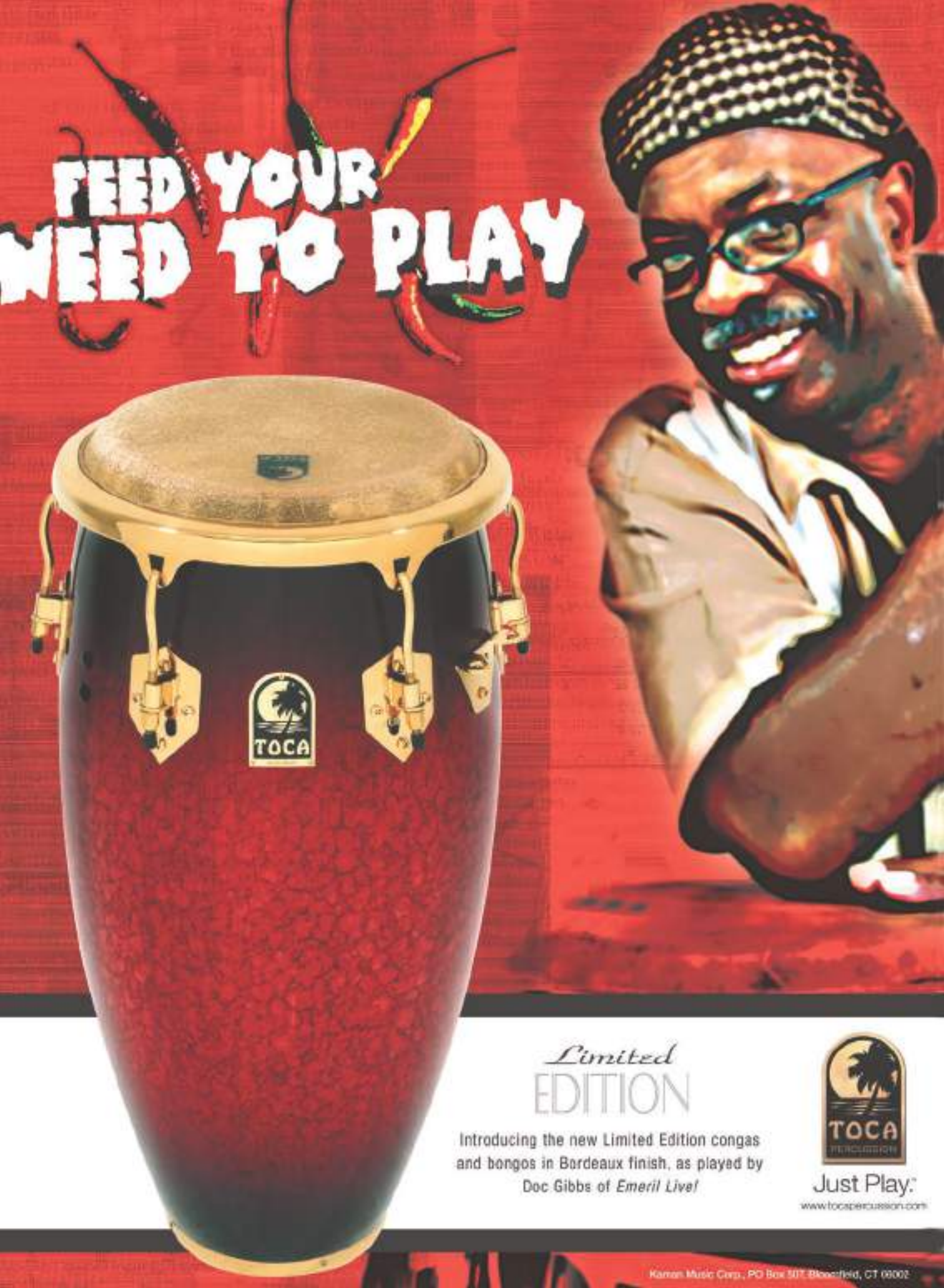
Grand, Indeed

When I was fifteen and living in Texas, I played five nights a week in smoky old honkytonks. I loved the playing, but I hated those dives. I couldn't have known that playing all those old drinking songs back then would help prepare me for one of the most historic gigs in music: The Grand Ole Opry.

The Opry is the longest-running live radio show in music history. Since 1925, the show has run every Friday and Saturday, missing only one night out of over 4,100. It's the most prestigious show in country music for traditional artists and newcomers alike.

Many of the Opry's musicians have enjoyed extensive runs on the show. Guitarist Jimmy "Spider" Wilson, for example, has been there for *fifty years*. Still, change is inevitable. Three years ago, Buddy Harman—the most recorded drummer in Nashville history—left the show following a series of illnesses. It was a difficult and heart-wrenching change for the Opry family, but time had finally won.

John Gardner did a fine job of replacing Buddy, until he had to leave the show himself in order to tour with The Dixie Chicks. At that time, management began focusing on updating the Opry to reflect new country sounds—and, hopefully, attract a younger fan base. Eddie Bayers and I were each independently asked to join the show. But the Opry's non-stop weekend schedule conflicted with our other projects, so we


FEED YOUR
NEED TO PLAY
TOCA
Limited
EDITION
Introducing the new Limited Edition congas
and bongos in Bordeaux finish, as played by
Doc Gibbs of Emeril Live!
TOCA
PERCUSSION
Just Play.
www.tocapercussion.com
Kaman Music Corp., PO Box 507, Bloomfield, CT 06002

both respectfully declined. The Opry's management then offered to let us split the show's schedule to fit our own. *Perfect*. We're now happy to be the newest additions to country's oldest tradition.

Playin' The Opry

Our schedule is as follows: On Friday night there's one show, consisting of five half-hour live radio spots. On Saturday night there are two such shows. Most Saturday shows include a GAC (Great American Country) Television *Grand Ole Opry Live* broadcast from 7:00 to 8:00 P.M. Central Standard Time.

Knowledge of the old country standards and being a quick study are essential on a show like the Opry. We very often don't know what we're going to be playing until we're walking onstage! One night we might be playing with Little Jimmy Dickens, Vince Gill, and Jack Green, performing old honkytonk favorites like Jack's "Statue Of A Fool," or Charlie Walker's "Pick Me Up On Your Way Down." The next night might be Hal Ketchum, Lorrie Morgan, Ricky Skaggs, or a new artist like Dierks Bentley or Sugarland.

In the 1980s, I played on the *Barbara Mandrel & The Mandrel Sisters* and *Dolly Parton* TV shows in LA. Those were prerecorded shows. We did all the music on Wednesdays, and the show was shot to videotape on Fridays, with multiple opportunities for re-takes. The Opry, however, is old-fashioned, live, "get it right or fall on your butt" radio and television.

On Saturdays, when TV is scheduled, rehearsal call is 3:30 to 5:30. We have a quick run-through with the artist, scribble out a quick number chart for reference, and run to the stage for band/camera rehearsal. There we go over the show order, the arrangements, and the timing of the songs with the artists and the stage director. The band's working relationship with the production crew and stage director is essential for the timing of the show. Being live, the flow of the show depends on our count-offs and tempos.

Dinner break is 5:30, then the first radio spot runs 6:30 to 7:00. A typical opening spot would consist of Porter Wagoner hosting, with Connie Smith and Marty Stuart as his guests. Then things tense up, because at precisely 7:00 it is one hour of live TV.

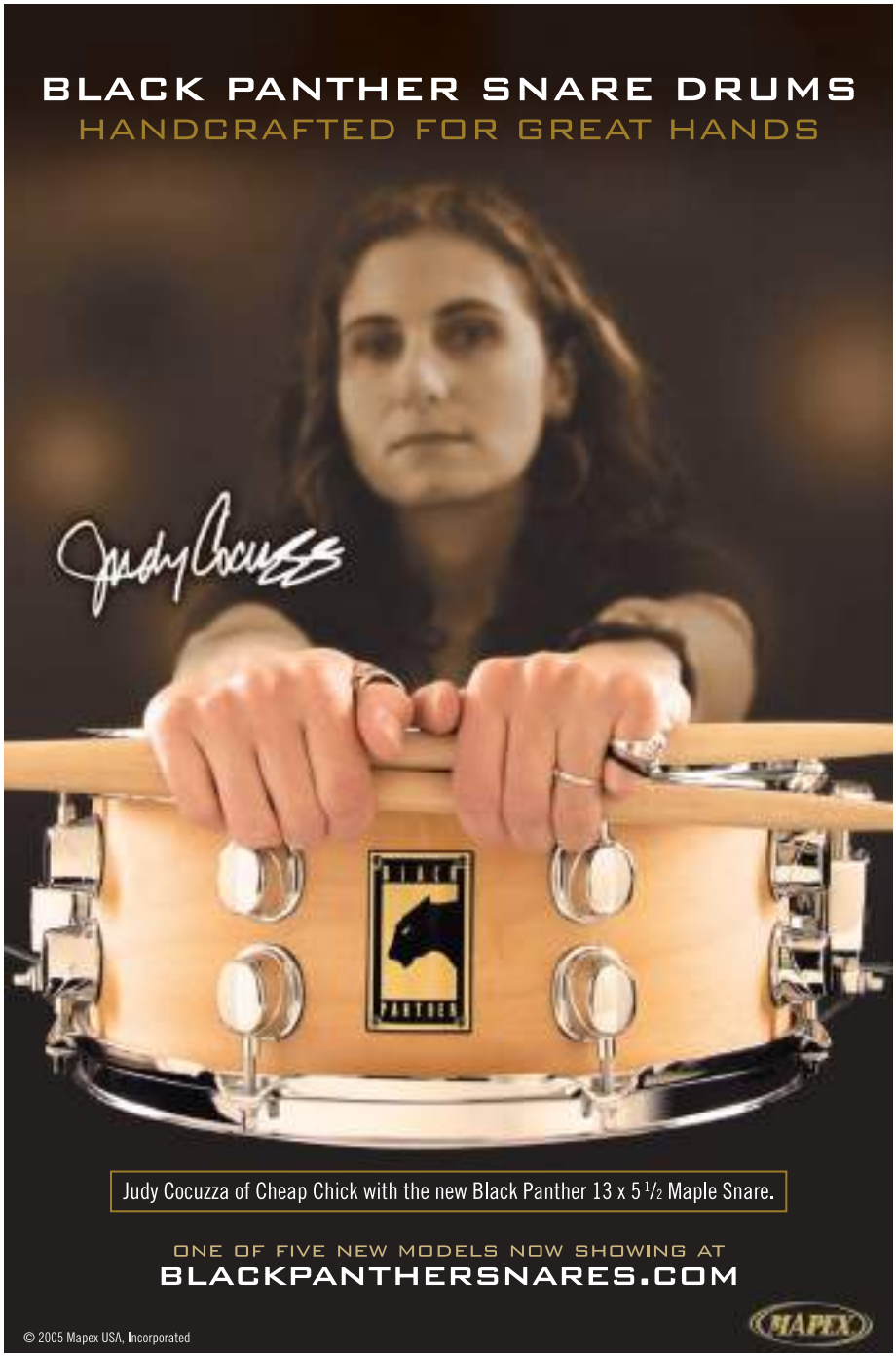
The TV segment will typically be hosted by someone like Vince Gill, with four or five guest artists who vary from traditional to new. After the opener, we move quickly through the show as you see it on TV. The only exception is that while artist interviews are taking place and/or the commercials are on, we still have a live audience to entertain. So, occasionally you might see a cut-away where we get caught with an unfinished song. It's a true example of "the show must go on."

With the TV segment over at 8:00, we continue the live radio portion until 9:00, break till 9:30, and begin the entire show over again for a repeat broadcast lasting till midnight. It makes for a long day.

Spider Wilson's done this for fifty years, eh? Let's see, I'll be @#$% years old!

Adaptation

Please humor me in another quick walk down memory lane. I think you'll find it interesting if you love the roots of rock 'n' roll. In the 1960s, the Beatles and the Rolling Stones certainly did. They began



their careers by emulating early American rockers like Jerry Lee Lewis, Roy Orbison, and Elvis Presley. This was truly a marvel of adaptation.

Elvis' live drummer from 1968 to 1977 was Ronnie Tutt. To me, Ron's performances were awe-inspiring. As fate would have it, we split the drum duties on a Gladstone album in Texas in 1971, and we became friends. When I moved to LA in 1977, I secretly dreamed that Ron would someday call me to sub on Elvis's show. (Anyone else ever have dreams like that? *Naaaah*.) Well, in August of 1977 Elvis passed on, and that dream died with him. Or so I *thought*.

Fast forward to 1997. For the twentieth anniversary of Elvis's death, Graceland hired producer Stig Edgren (famed for his creation of the Nat King Cole/Natalie Cole duet on "Unforgettable") to produce a concert version of an Elvis Presley performance at the Memphis Pyramid Auditorium. There was to be no impersonator. Rather, it would be a "virtual" Elvis performance brought to life on a monstrous screen. As many as possible of Elvis's original musicians and singers would perform along with existing video and multi-track recordings of Elvis. The Jordanairs, The Stamps Quartet, The Sweet Inspirations, The Joe Guercio Orchestra, and The TCB Band (including James Burton, Jerry Scheff, Glen D. Hardin, and Ronnie Tutt) all came to play.

Although it was a wild concept, the show was absolutely *amazing*. It was so effective and emotional that 15,000 people "knew" they had just seen Elvis. He was *back*.

Opportunity

Now for *opportunity*. Elvis never toured Europe, although he always wanted to. *Ding*. Europeans love live music, and they have always been—and still are—Elvis fanatics. *Ding, ding*. Graceland could now offer them a real "Elvis Presley concert." *Ka Ching!*

Fast forward to early 2005. *Elvis The Concert* has been a huge success in Europe for seven years, selling out alongside shows featuring Rod Stewart, Bruce Springsteen, and Neil Diamond. It's a wonderfully outrageous—and successful—concept.

And perhaps my second chance?

In March, Ron Tutt called me to say that he had a conflict between Neil Diamond and the European "Elvis" tour. Did I want to do it? Gulp! Could it be—thirty-five years and a full recording career later? I actually thought about it for a week before it came to me: Impossible dreams can come true. *Do it*.

It turned out to be one of the most enjoyable tours I've ever done. European audiences are incredible. They cried during "The Trilogy," danced during "Burnin' Love," and almost jumped through the ceiling during "Suspicious Minds." What fun! Getting out of the studio routine and rocking as hard as I could, with the music I grew up with. Isn't that why we all wanted to play in the first place?

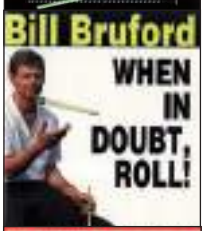
Playin' With Elvis

The difficult part, of course, was the show production itself. Ron Tutt and Joe Guercio had done the pre-production work of recording count-ins and clicks for each of the thirty-six songs in the

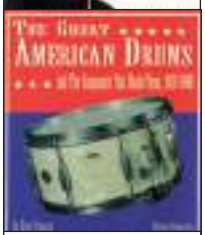
Serious Books for Serious Drummers
THE MODERN DRUMMER LIBRARY

The Big Band Drummer
by Ron Spagnardi
A complete workbook for improving big band drumming performance.
$12.95

Accent Control
by Ron Spagnardi
Over 1,000 accent exercises using mixed stickings, rolls, flams, and accents around the drums. A must for technique and solo development.
$12.95



When In Doubt, Roll
by Bill Bruford
Bruford's greatest recorded performances, plus exercises to develop facility, flexibility, and creativity.
$13.95



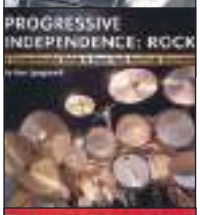
The Great American Drums
by Harry Cangany
The history of American drum manufacturing.
$19.95

Snare Drum Duets
by Ron Spagnardi
Twenty-five challenging duets that are fun for students and teachers. Includes a CD for playalong of either part.
$14.95

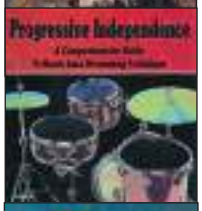
The New Breed
by Gary Chester
Develop the skills needed to master today's studio requirements.
$12.95

Understanding The Language Of Music
by Ron Spagnardi
A drummer's guide to theory and harmony. Includes musical examples and an accompanying CD.
$12.95

Building Bass Drum Technique
by Ron Spagnardi
Strength, speed, endurance, and control for improved single bass drum performance.
$12.95

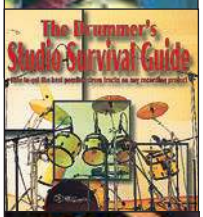


Progressive Independence: Rock
by Ron Spagnardi
163 pages of essential rock and funk drumming techniques.
$14.95



Progressive Independence
by Ron Spagnardi
A comprehensive guide to coordinated independence for jazz drummers.
$12.95

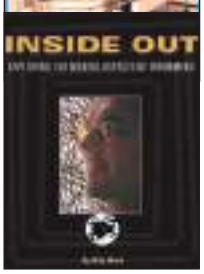
The Drummer's Time
by Rick Mattingly
A compilation of enlightening conversations with the great drummers of jazz, from Louie Bellson to Tony Williams.
$12.95



The Drummer's Studio Survival Guide
by Mark Parsons
The definitive book on recording drums, for the novice to professional drummer.
$12.95

The Great Jazz Drummers
by Ron Spagnardi
60 of the world's legendary jazz drumming greats. CD included.
$19.95

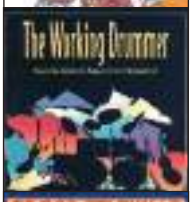
Master Studies
by Joe Morello
The book on hand development and drumstick control.
$12.95



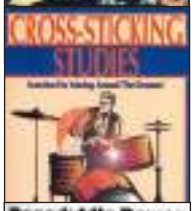
Inside Out
by Billy Ward
Exploring the mental, creative, and artistic aspects of drumming, by one of *MD*'s most popular columnists.
$12.95

Classic Tracks
by Joe Bergamini
Note for note transcriptions of thirteen of the world's greatest drummers. Bonham, Gadd, Phillips, Peart, Porcaro, and more.
$12.95

Drumset Control
by Ron Spagnardi
A wide selection of dynamic exercises designed to increase facility on the drumset.
$12.95



The Working Drummer
by Rick Van Horn
Everything the working clubdate drummer needs to know to succeed.
$14.95



Cross-Sticking Studies
by Ron Spagnardi
Dynamic cross-sticking patterns to improve drumset facility.
$12.95

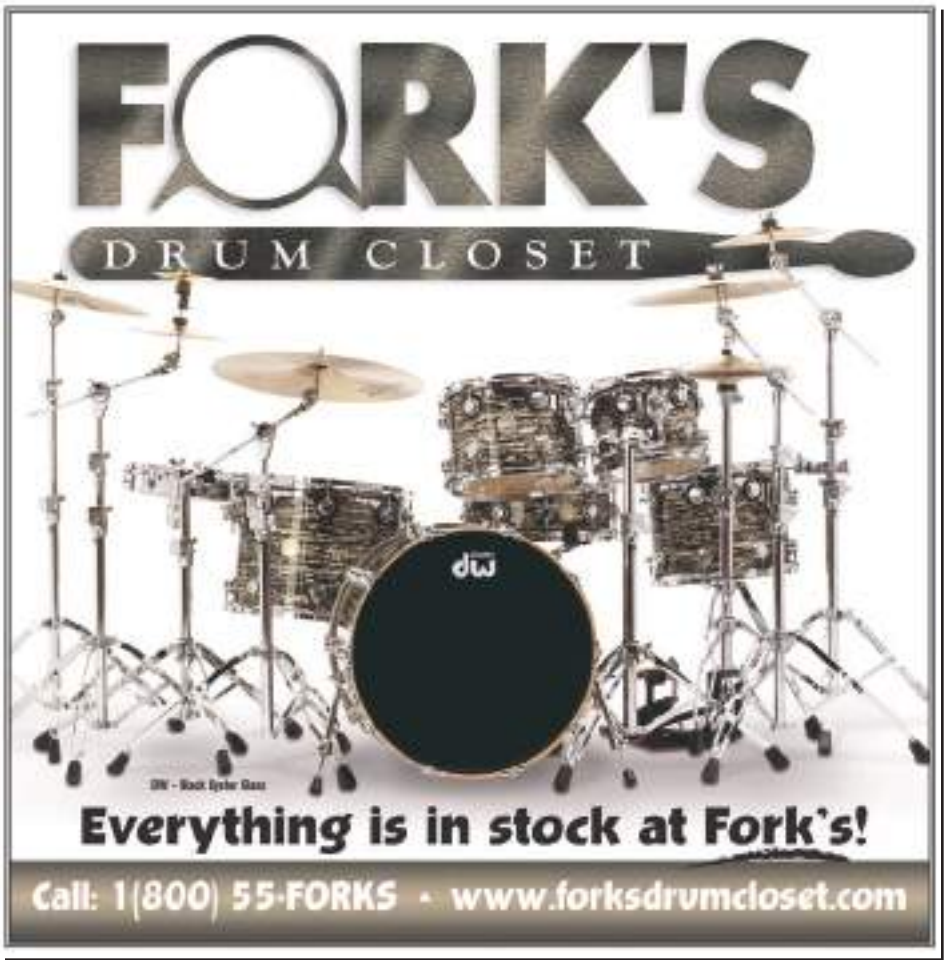
Paradiddle Power
by Ron Spagnardi
Developing your technique on the drumset with paradiddle combinations.
$14.95

The Modern Snare Drummer
by Ron Spagnardi
38 exciting snare drum solos that challenge reading and technical skills.
$12.95

Double Bass Drumming
by Bobby Rondinelli & Michael Lauren
The most complete text on double bass ever written.
$12.95

The Jazz Drummer's Workshop
by John Riley
An essential method book for the advanced jazz drummer by one of today's finest players. Includes a CD.
$17.95

TO ORDER CALL TOLL FREE 1-800-637-2852



FREE CD Reveals...

"Amazing 'Short-Cut' Speed Secrets That Turned a Poor, Frustrated, and *Uncoordinated* Drummer Into a Monster Player That Gigging Bands Compete To Hire and Crowds Scream For

Struggling with my bass drum playing really sucks – I should know... For years I had horrible feet and my dream was to generate **machine gun** like speed & precision with my feet like Virgil Donati, but...

I Was Slow As A Snail AND Uncoordinated

After 9 years of playing I really didn't know if it was me or just my kick-pedals BUT as luck would have it, I saw an ad in *Modern Drummer* that was giving away a FREE 45-minute CD that would supposedly reveal the **pro's inside secrets** to playing your feet EXACTLY like your hands at any speed or time signature you desire. At first I thought it was a scam, but I was desperate. So I called, and a few days later the tape was in my mailbox.

I Was Blown Away When I Discovered...

- **7 "easy to learn" yet vicious exercises that can double your speed, coordination and endurance in days...**
- A "legitimate," simple and easy way to dominate your bass drum playing WITHOUT blowing money on some ultra expensive pedal or gizmo. *I'm flying on my Gibraltar Intruder pedals.*
- **Do you want your pedals to SMOKE? Then check out these 3 "key" adjustments to your pedal that are crucial, but ignored by nearly every drummer.**
- A 3-week beginner from Boston set the world's fastest feet record by using just one secret talked about on this free CD.
- **The real inside secrets to *mind-numbing* speed & coordination that pros keep hidden from you... AND more.**

Finally, you can quickly become the kind of mega-skilled drummer that gigging bands compete to hire and crowds scream for… **How do I know?** I'm now tasting the sweet life by making crazy amounts of money playing out 3-4 nights a week, AND I was just featured at the recent Ballistic Drumming® Festival in Pasadena CA.

FREE 45-Minute CD Can Change Your Double Bass Playing Forever!

Call for this FREE audio CD while it's fresh in your mind. It's normally $10, but free for a very limited time to the first 300 *Modern Drummer* readers who call and listen to this **Free Recorded Message 24hours/7days.** So call the Free Recorded message at **1-626-683-1709** and ask for **CD package JA06.**

© 2003 Power Music

Drum Country

show. During performances, only Joe and I listened to the original tracks. The rest of the orchestra, The Sweet Inspirations, The Stamps Quartet, and The TCB Band played to my drums (and to Joe's conducting when the drums were out). So they were playing to *me* playing with *them* thirty years ago! Wildly insane, and effective. From the audience's perspective it was fascinatingly live.

I used Shure E-5 in-ear monitors with isolation ear molds to isolate the performance tracks. If I lost Elvis' and the recorded band's original performance and began playing only to the live band, it would mean dislocation and disaster for the show. With the energy and dynamics that Elvis and Ron Tutt put into the original live performances, songs like "Polk Salad Annie" and "Tiger Man" at first felt like speeding freight trains almost out of control. But getting to ride/drive that train and live the moments as they were performed and recorded was like living that dream I once had.

Thanks Ron. You are an incredible player, a gentleman, and still my hero.

Home Again

As much fun as I had playing *Elvis The Concert* and am having at the Grand Ole Opry, I haven't abandoned my recording career. I recently went back into the studio with Kenny Chesney. We've cut about fifteen new songs. One that really sticks in my mind is "Freedom." It's emotionally powerful, and it'll be great when performed live.

When I recorded Kenny's "When The Sun Goes Down" last year, I changed my setup and my sound to include a piccolo tom concept. It became a signature sound for Kenny, so I kept it for the new record as well. I hope you like it.

Change and adaptation are keys to survival. Opportunity does knock. You must recognize it, and then take advantage of it. Music and musicians will always survive somehow. Go with it.

SOUND FOCUSED

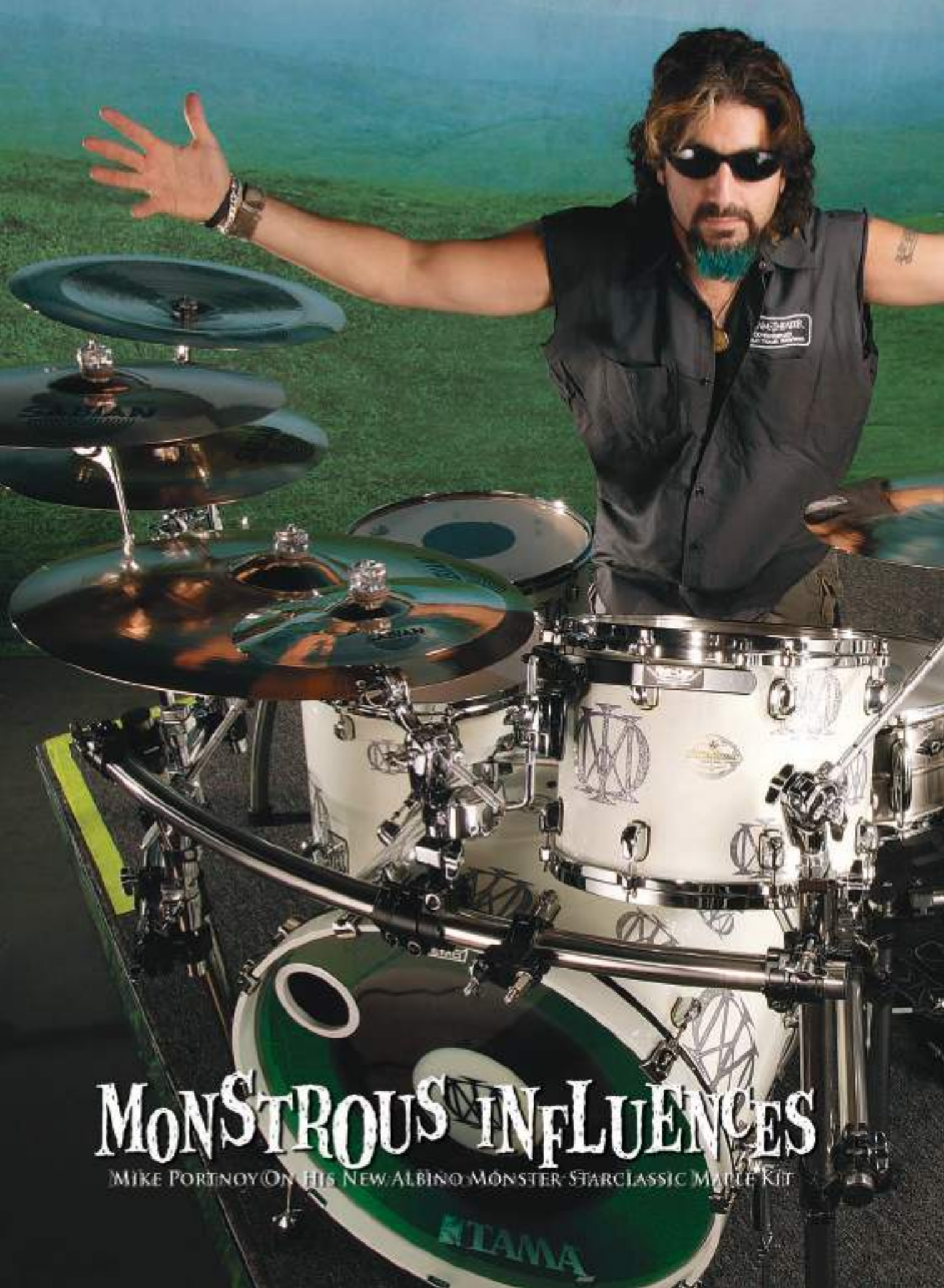
> WITH ITS INNOVATIVE 'AUTO-FOCUS RESPONSE' AND TOUGH B20 BRONZE, AAX IS THE #1 CYMBAL FOR PLAYING TODAY'S MUSIC. SENSITIVE ENOUGH FOR THE LOWEST VOLUMES, DURABLE ENOUGH FOR THE LOUDEST, IT FOCUSES ON DELIVERING BRIGHT, SHIMMERING, SUPER-CLEAN RESPONSES THAT CUT AT EVERY LEVEL. AAX IS SO EFFECTIVE AND SO EFFICIENT, NOTHING WILL HOLD YOU BACK.

VAULT HAND HAMMERED HHX AAX AA XS20 B8PRO B8 SIGNATURE

JEREMY'S MIX OF SOUNDS: 8" AA SPLASH, 14" AAX X-CELERATOR HATS, 18" AAX METAL CRASH, 22" HAND HAMMERED POWER-BELL RIDE, 19" AAX METAL CRASH, 20" AAX CHINESE

PLAYING AAX:
1. **JEREMY COLSON** (Steve Vai)
2. **YVETTE 'BABYGIRL' PREYER** (Independent: Michael McDonald, Isaac Hayes)
3. **DAN ADAIR** (Nickelback)
4. **GARY WISEMAN** (Bowling for Soup)
5. **JOHN BLACKWELL** (Prince)

> SABIAN.COM



Monstrous Influences

Mike Portnoy On His New Albino Monster Starclassic Maple Kit

"My new Albino Monster kit–it gets the name from the special white finish–features the same two-kits-in-one concept of my previous Siamese Monster kit. I kept the big, busy, double bass "Dream Theater" left side of kit. But I changed the right side to a more traditional John Bonham/ Dave Grohl 5pc kit with a big 26" bass drum.

"When we made the latest Dream Theater album I used a Starclassic set configured like a John Bonham kit. Since my set-up has a direct influence on what I play and the songs I write, it was important for me to incorporate that kit into the Albino Monster to properly play the new songs live. When I'm on the left side of the kit, I could be Mike Portnoy meets Lars Ulrich meets Neil Peart. But when I'm on the right side, suddenly I'm...."

TAMA

(continued at www.tama.com/mikeportnoy including Mike's complete specs, set-up and thoughts on how the kit came together)

Getting Good Sound

It's (Almost) All About Technique

by Claude Coleman

So, you've just dropped two months' salary on a gorgeous, top-of-the-line drumkit. The shine off the hardware is blinding, and the custom finish is one-of-a-kind. Looking like a total pro behind it, you can't wait to make some miraculous sounds.

Then you start to rehearse with your band, and inexplicably the drums aren't sounding as good as you'd expect. They kind of sound like your *last* kit. Maybe it's a little louder and more defined, but it's still decidedly unexceptional. What gives?

One of the most neglected aspects of drumming, particularly with beginning players, is the ability to deliver rich and well-defined drum tones at all dynamic levels. There's an art to it, and contrary to popular belief, it has more to do with *technique* than how expensive your gear is. Obviously, tuning, the type of wood used, the quality of construction, and head choices are important. But the drumkit with the price tag of a Lexus will do nada for you if you hit it like a rabid gorilla hanging upside down—even if you're great at tuning!

*Many of the greatest drummers with the most inspiring sounds performed on kits that by today's standards would be considered inferior. Their technique **was** their sound.*

The sounds we generate on any instrument are determined largely by human control, and instruments that are inherently acoustic such as the drums are particularly facilitated by touch. We control all the aspects of sound: pitch, tone, and timbre, *before* tuning and drum construction are factored in.

Let's look at some of the key issues in the pursuit of creating consistently good drum tones. For the purpose of this article, we'll be dealing purely with the drums, leaving cymbal technique for another discussion.

Technique

Though there can be noticeable differences between lower-cost and high-quality drums, there's absolutely no reason that an inexpensive drumset can't sound good with some careful tuning—but more importantly, when played with good technique. In fact, many of the greatest drummers with the most inspiring sounds performed on kits that by today's standards would be considered inferior. Their technique *was* their sound.

Technique is a multi-faceted concept, and all the conventions and methods involved are relative to one another. While there are physical skills that should be developed, other skills like listening, musicality, and creativity deserve equal emphasis, and should in fact be treated as part of one's overall "technique." So when we outline the steps for creating good drum tones, we must relate them to all those other areas.

From a purely technical angle, having confident and authoritative sticking, with strokes that are controlled and consistent, is the most important skill to develop. We want to be able to deliver clean and even sounds from a drum. A stick grip that's too stiff inhibits drum tones, while one that's too loose won't amplify the drums' natural tones properly. Having one weak hand makes fills sound inconsistent, and being imprecise on even a well-tuned drum results in sounds that aren't very useful.

Stick Control For The Snare Drummer by George Stone is an absolutely essential book that focuses on developing precise stick technique. It contains pages of exercises for power, precision, delicacy, and development of the weak hand. Working with this book will not only steer you towards creating better sounds on the kit, it will vastly improve your speed, authority, and coordination. Just as importantly, developing good stick conditioning and control will enable you to be a better *dynamic* player, giving you the control you need under shifting musical moments.

Kick & Snare

Once you develop good stick control, you must acknowledge that each drum on the kit has a unique set of factors that affect its sound. The snare, for instance, can be an unforgiving enemy against all efforts of sounding good. For some, it's an issue

they'll struggle with forever. We must be mindful of consistent, well-placed strokes, since off-center strikes can create snare vibrations that'll leave your drum sounding like a massive box of rice.

The same issues of control apply to the kick drum. As with the snare drum, getting a good sound from our bass drum requires solid, consistent, and confident hits at all dynamic levels. Even a heavily compressed kick drum can sound haphazard in the studio if a player isn't consistent with its use.

Pedal control generally suggests two specific techniques. Heel-down playing tends to allow the beater to recoil from the head at a quicker rate, and to some players allows a greater dynamic range. Heel-up playing tends to put the beater into the head a bit deeper.

Heel-up is the more popular method among many drummers—myself included. It creates the punchier tone associated with most popular music, which requires bass drums with low to moderate amounts of tone and decay. Heel-down is popular among many jazz drummers, who usually desire more sustain and tone from their bass drums.

Throughout my own playing development, I've acquired both methods—heel-up and heel-down—because I perform and record in different types of musical situations, with artists who require varying drum setups and sounds. Even if you generally play jazz, you might find yourself using a 26" kick drum with little muffling, on a slow rock song. That bass drum has got to ring, and you've got to have the technique to make it ring beautifully.

Particularly critical to heel-up players is the development of the leg muscles, since we're lifting our legs to kick the pedal, and using that lift to determine the volume of the kick hit. We also have to be cognizant of the height we're raising our legs up to, in order to achieve total consistency and ultimate dynamic control.

One method to develop consistent, solid kick drum strikes is to practice your kick hits with a stick in your alternate hand over your kick leg. Play varying beats, and focus on keeping that knee rising to the same level. Practice that at several different stick heights for different dynamic levels. Then try alternating single strokes, double strokes, and paradiddles between the feet and hand…or taking your favorite snare rudiment exercises and substituting the kick for certain notes. Another tip is to practice rudiments with your feet on the floor with your heel down, even if you're a heel-up player. This develops all the

Quick Tips

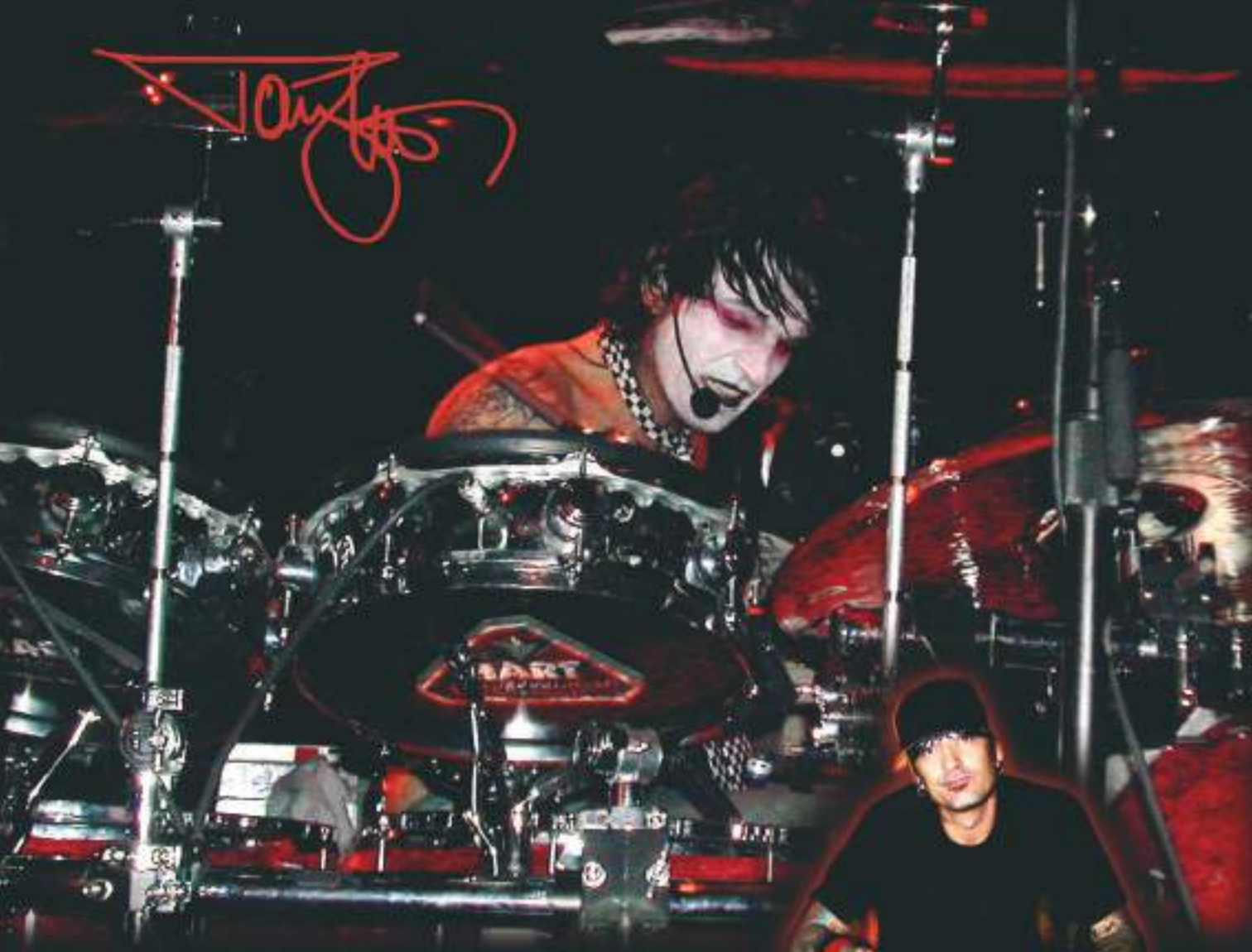
1. Find a junky old kit somewhere, maybe from a garage sale. Set it up and do a bunch of playing and jamming with it. Even do some recording with it, and make it sound *real*. It most certainly can be done! This will help fine-tune your drum tone talents.

2. Occasionally do some playing in a group with different, minimal setups. Try a kick/snare/hat/one cymbal setup. Or play acoustic gigs with just a snare. This will help develop your ears and increase your overall musical space and time awareness.

3. Have another drummer play your drumkit. Train your ears to hear for yourself the differences in sound, texture, and volume that every player individually possesses.

4. Next time you're changing heads, take the bottom head off as well and determine what pitches your shells naturally resonate at. To do this, lightly tap on the shell with a rubber mallet, and find the note on a keyboard or guitar. Then try tuning your drum to that pitch.

5. Lastly, play, play, and play some more!



Tommy is currently performing on tour with Mötley Crüe.
For tour information please visit
www.tommylee.tv

TE3.2
The Most Advanced Trigger System Available

Hart
Professional
Hand Hammered
Electronic Snare

Tommy Lee

Innovative Design, Quality, Accuracy and Durability.
All HART PROFESSIONAL and ACUPAD drumsets feature
Patented TE3.2 Trigger Systems with new KS MAGNUM "silent" mesh heads
Patented ECYMBAL "silent" Electronic Cymbals and new EPEDAL II Hi-Hat.
Wide selection of stock 5 and 6 piece kits to choose from or
custom configured to your specification.
Please visit your nearest stocking Dealer or our website
to see why those who know choose
Hart Dynamics Electracoustic Percussion Products.

HART DYNAMICS INCORPORATED

ONLINE DEMOS
- Artists
- Interviews
- Drumsets
- Products

800 769 5335
www.hartdynamics.com

LIFETIME GUARANTEE

Electracoustic Percussion Products since 1989

Hand Crafted U.S.A.

muscles that aren't worked when you play heel-up, ultimately giving you more strength, control, and dexterity at all dynamic levels. The better your technique, the better your sound!

One more thing: Beater positioning is also important. The beater has to strike relatively in the center of the head, near its sweet spot. I say "relatively" because in some instances the size of your kick drum might dictate that hitting its sweet spot forces your beater to be placed at an uncomfortable length for you. On my 20" bass drum, for instance, having my beater slightly beyond the center of the head feels most comfortable.

Work Your Drums

So, what is the "right" way to manipulate and consciously draw out the full, rich sounds from your drums—to "work" your drums, so to speak?

Drum sounds are defined by physics as resonant energy. Basically this suggests that when a force of energy works simultaneously with natural resonance, that force transfers the energy to that resonance. This energy causes vibrations, which turn into the sound. So when a drum is struck, it is the vibration that is making sound. To control this sound, we adjust—"work"—the force we are striking the drum with.

As a good drummer, you should sound good on any drumkit, not just the one you own.

The drum shell and head properties dictate the tone of the drum, but *how* we hit the drum determines the evenness of these vibrations, as well as the distributed flow of air inside the drum that is causing the sound we hear.

When striking the drum, we should use a light and controlled grip, and our stick strokes should be solidly up and down. We don't want to slice the stick when we hit our drums. A stroke perpendicular to the drumhead best allows the stick to bounce back to us, seemingly allowing the stick to play itself. I also interpret this concept as playing *into* the drum, as opposed to playing *on* it. However hard or light your stroke will be, you should use your wrists and fingers to follow as well as guide the recoil of the stick. This controlled bounce is the crucial element of creating full drum tones.

When hitting a drum we also want to be mindful of its sweet spot: the center of the drumhead, where the frequencies created when it's struck will be evenly distributed and result in the richest tones. All drums have these "sweet spots," which can be heard and felt at various tensions. You simply have to develop your ears to hear them. Practice your fills around the kit, really focusing on the right spots, the right strokes, and the full sounds. Pretty soon you'll be naturally incorporating them in your playing. Furthermore, you'll be able to extract the best tones from any kit you sit behind—which, believe me, is a vital skill if you play a lot of venues with their own backline, and you're playing a different drumkit every other gig. Theoretically, as a good drummer you should sound good on any drumkit, not just the one you own.

Hear Your Drums

As drummers we should develop our ears to hear good drum sounds. Take the time to find the even and unwavering tones of your drums, and practice playing them. It's this process of training our ears that encourages us to instinctively assimilate good drum sounds into our playing, because we will hear them in our heads and work to create them.

Besides listening to your own instrument, you *must* work on listening to the other musicians you're playing with. Get in tune with the musical framework and the energy that everyone else is committing to in that moment, because that's when you become liberated from the confinement of just your chops, and you make pure music. When you put the perfect fills in the exact right moments and spaces, or your drum patterns are the most appropriate pulse for the song's mood, you are drumming within the context of that musical environment. You are then contributing the most complementary rhythmic accompaniment to the overall sound. And *that's* where the best drumming sounds come from.

GIOVANNI HIDALGO
COMPACT CONGAS

PART OF THE LP INNER CIRCLE

COMPACT CONGA. COMPACT QUINTO. MORE TO LOVE. LESS TO LUG.

Designed with Master Conguero Giovanni Hidalgo, the patented and award-winning LP Giovanni Compact Conga produces an amazing conga sound suitable for practice, playing live, or in studio. And now we've introduced the new 11¾" Conga size to complement the original 11" Quinto size. We're proud to have legendary Conguero Giovanni and these innovative Compact Congas in The LP Inner Circle. **Are you in?**

lpmusic.com

See and hear the Compact Congas and other models on our website.

©2005 Latin Percussion, A Division of Kaman Music Corporation, Garfield, NJ

Checks & Balances

The drumset is a collection of individual instruments that we play simultaneously, hopefully resulting in a unified, collective sound. Just as important as making the individual components sound good is properly managing the balance of all these components.

Something I've noticed with some inexperienced drummers is how they'll be rocking a beat with kick, snare, and hat pretty good, but when they go to do a fill on the toms, the drums vanish. Or they'll be slamming the life out of their snares, but their kick drum is way too quiet. Or vice versa.

We must maintain an even balance all around the kit, and to do that we have to be our own mix engineers. Any producer worth his or her salt will tell you that you are more in charge of mixing your drum sound than any engineer could be. We have to play our toms to be heard; we have to blend in our hats so that they don't dominate our sound. Everything on the drumset is in the context of itself. Yeah, I know—*deep*.

In theory you should be able to get an accurate and balanced drumkit sound in the studio with only two microphones. During the early days of studio recording, this is exactly what was done. Some of those fantastic Motown recordings: one drum mic'. John Bonham's legendary drum sound on Led Zeppelin's "When The Levee Breaks": two Meyer M160 microphones! That recording is governed by the performance.

Any producer worth his salt will tell you that **you** *are more in charge of mixing your drum* **sound** *than any engineer could be.*

I'll close with one more Bonham tale, passed down through rock lore. (As far as I'm concerned, all discussions of rock drumming start and end with John Bonham.) In the midst of whichever killer take, for whichever killer Zeppelin tune, an assistant engineer comes out, apparently to start relocating mic's, and mentions to Bonham that the cymbals are too loud. Bonham stops him in his tracks, and tells him, *"No, I'll just play the cymbals softer."* Duh, right? This is the lesson we as drummers must carry with us to the grave. All the pieces of our kit are balanced and facilitated dynamically by us, the drummers. It's all in our hands!

Claude Coleman is best known as the versatile live and studio drummer for cult-rock gods Ween, as well as the singer-songwriter and multi-instrumentalist for his own band, Amandla. Coleman is also music director and branch manager of the Paul Green School of Rock Music in New York City, where he also teaches.

Percussion As Production

Spicing Up Your Tracks For A Professional Sound

by Jeff Schaller

A fellow musician recently gave me a copy of his new demo recording for me to evaluate. After a few listens I came to the conclusion that it suffered from the same problem that recordings by many young, inexperienced groups face: a lack of production.

Most musicians entering the studio for the first time have a limited budget—and an even more limited knowledge of how major-label, big-budget, lush recordings are built. The likelihood of getting Bob Rock or Brendan O'Brien to assemble your sound and build up that layered, radio-ready magic is pretty slim at a beginner to intermediate level. So it's up to you to create those tracks yourself and avoid that "local sound."

I explained to my friend what production is all about: building up multiple layers of different-sounding guitars through various amps, doubling and sometimes tripling vocals, alternating lyric tracks, and adding loops and sounds. But I stressed what is quite possibly the oldest and most common way of adding production ideas to recordings: shaping parts through the use of various percussion instruments.

There are many interesting ways to add spice through percussion. Think in terms of a perfectly placed cowbell in the verse, a gliding tambourine to help push a chorus, or bongos or shakers underneath a fatback groove. Then there are more avant-garde sounds, like banging on chairs, hubcaps, bottles, cans, buckets, or just about any other household item.

Bashiri Johnson in his studio laying down a percussion track. The gold and platinum records on the wall are an indication of the power of a well-placed overdub.

I want to offer a few examples of songs that used percussion to really elevate the final product. I picked songs from some well-known albums that are likely already in your collection (and easy to find if they're not).

The Beatles

"And Your Bird Can Sing"

Revolver

The Beatles certainly weren't the first band to use a tambourine to help build their sound. But they were one of the earlier bands to get really inventive with it. Put a pair of headphones on and listen to this track, and you'll hear some pretty cool things. In the left channel, Ringo is laying down a typical rollicking 4/4 groove. But in the right channel, things get really experimental. There appears to be a slightly distorted tambourine throughout most of the verses, playing alternating 16th-note and 8th-note patterns. On top of that in the chorus is an alternate open and closed bouncy hi-hat pattern that plays off of the original groove in the left channel.

The final track is mixed so well that you might not even notice these extra things in a casual listen. But the added time spent on the percussion ideas paid off well. Ahhh, the magic of producer George Martin.

The Rolling Stones

"Sympathy For The Devil"

Beggar's Banquet

It's hard to imagine what this song would've sounded like without all the percussion, since it has no actual drumkit drumming. The bongos, the shakers, the maracas, and the cowbells all work together incredibly well. The mood that was created by using those instruments sets the tone for this classic cut.

Check out the funky cowbell pattern that slowly creeps up in the solo and guides the track throughout the remainder of the song. Another great example of panning different patterns in different speakers puts shakers in the right and maracas and cowbells in the left, all playing different patterns.

Honorable mention goes to The Stones' classic cut "Honky Tonk Women." It was introduced—and elevated—by one simple repetitive cowbell pattern that creates a common thread throughout that legendary song.

Tool
"Eulogy"
Aenima

As if the mind-blowing drumming of Danny Carey isn't enough to draw you into Tool records, put on some headphones and get lost in Tool's amazing use of percussion. Their 1996 album *Aenima* is laced with all sorts of electronic percussion samples, tabla, djembes, doumbeks, and other unrecognizable noisemakers.

"Eulogy" starts off with several minutes of soft, ethereal music backed by what sounds like a distorted clave, but could be literally anything. This eventually leads to some barely audible bongos that build up the track nicely until the band kicks in with their trademark bombast. This entire album is worth the listen for great use of percussion as production.

Fleetwood Mac
"Second Hand News"
Rumours

Upon first listen of this opening track from the Mac's landmark *Rumours* album, it might appear that guitarist Lindsey Buckingham recorded a separate track of light acoustic guitar strumming that's buried slightly in the mix. But in actuality, this part—which gets your feet tapping—is Mick Fleetwood playing a 16th-note pattern with his sticks on a chair. That interesting use of household furniture as percussion, along with a few tasty tom and timbale overdubs, certainly added some extra spice to this track.

Red Hot Chili Peppers
"Breaking The Girl"
Blood, Sugar, Sex, Magik

In lieu of a guitar solo, master producer Rick Rubin had the Peppers play assorted junkyard items for the breakdown that comes three minutes into this 1991 track. Using hubcabs, glasses, and cans to replace more standard percussion items was a unique and effective idea.

Another track from that era that uses interesting ideas is "Spoonman" by Soundgarden from their *Superunknown* album. It incorporates spoons, bongos, and possibly a muted cowbell into the chorus and breakdown in a very subtle way.

Blink-182
"Feeling This"
Blink-182

Travis Barker's heavy groove was enough to push this track to greatness. But the added cowbell overdub in the chorus was a perfect way to give the part some added swing. There's also a big, low-end "boom" on the first downbeat of each chorus. This might be a large bass drum sample. Both overdubs add so much to the chorus that you can't help but have it stuck in your head all day long.

And Many More

There are thousands of examples of clever uses of percussion on recordings. If you're a drummer entering a studio for the first time, grab a pair of headphones and a notepad, and really examine some well-produced classic songs. Analyze what makes the ideas unique. Once you have this information as a resource, use your imagination in the studio. Build up your tracks just enough to give them something special, without going overboard.

Remember, the art of production is adding spice to music, so don't be averse to trying anything that might work. Some of the more unconventional items that I've used are aluminum coffee cans, Pringles containers, glass, hubcaps, beer bottles, buckets, and bells. If you put enough thought into it, anything can work. Be creative, and have fun!

Buffalo, New York–based drummer/percussionist Jeff Schaller has recorded with Last Days Of Radio, Humphrey, Jeffro D. & The Wholesale Dynamite, Grand National, Scott Celani, and others. Check out Jeff's site at www.jeffreyschaller.com.

Sustaining A Career

Goals, Reality, And Professionalism

by Steve DeLuca

As professional musicians, it's important for us to be aware of certain factors that can contribute as much if not more to our success than our musical skills do (although we should have those together as well). In this article, I'll outline some of those factors and discuss their importance when it comes to sustaining a career in the music business.

Goals

We all know that goals are necessary. Without them we become stagnant. Examples of typical drummers' goals include becoming proficient in a new style of music, getting the gig with the local hot rock band, or becoming a first-call session ace.

You should definitely have one or more goals. But you should also realize that the music business can be a rough road, and the possibility exists that you might not realize all of your goals. This is not—I repeat, *not*—a reflection of your capabilities as a drummer. It's the nature of the beast.

Let's take a look at the goal of being a session ace. It would seem that there should be a ton of this kind of work out there for an accomplished player, especially in one of the musical centers like New York, Los Angeles, or Nashville. However, there are a whole lot of drummers vying for these spots, with only a handful known and trusted by artists and producers.

Suppose that you're the new kid in town trying to break

Illustration by Joe King

into the Nashville scene. Shania Twain is recording her next CD. Who do you think will get the call? Paul Leim...Eddie Bayers...or you? Chances are that it'll be Paul or Eddie, based on their experience and reputations. This doesn't mean that you should stop striving to achieve your goal. What it *does* mean is that you should open yourself up to some other possibilities.

Facing Reality

I can use myself as an example. I remember listening to Billy Cobham and The Mahavishnu Orchestra as a seventeen-year-old. I considered myself Mr. Cobham's heir apparent because I could play along and cop some of his licks. My goal was to be the next pyrotechnic marvel on the fusion scene.

A lofty goal indeed—but also quite limiting. Again, I don't mean limiting in terms of drumming skills, but limiting in terms of a career. As I grew older and perhaps a tad wiser, my goals changed. I married and had children, and reality set in. My goal eventually evolved into making a living playing music...doing what I love and nothing else—especially not (cue ominous music) the dreaded day job.

If you share that particular goal with me, there are many routes you can take to reach it. As I discussed in my April and May 2003 *MD* columns ("The Inside Skinny On Club Dates"), I became a "wedding professional." The nice thing about this is that no matter what the state of the economy is, people always get married. Plus, being involved in this sector of the business has gotten me other work, like high-profile corporate parties (in large venues with excellent acoustics *and* accommodations) and New York City film premieres.

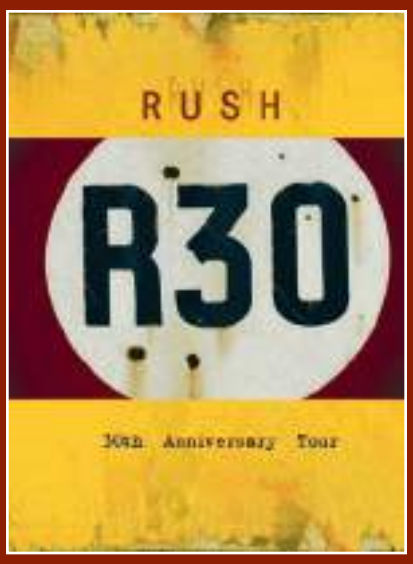
The wedding band scene is merely one option. You can develop a teaching practice, play for community theater, become involved with children's music, or hire yourself out as a copyist/transcriber. The point is, in order to survive and thrive in this business, you need realistic goals that go beyond impressing other drummers with your amazing chops, or opening up for Metallica.

Professionalism

Once you have your realistic goals in place, it's time to consider another very important factor in sustaining a career: professionalism.

In order to thrive in this business, you need realistic goals that go beyond impressing other drummers, or opening up for Metallica.

I admit that I have an agenda here. I find unprofessional behavior incredibly irksome. This is not to say that I've never engaged in it myself. When I was in cover bands in my early twenties there were quite a few times when I imbibed



RUSH

30th Anniversary World Tour
Filmed in high definition in Frankfurt, Germany, September 2004
Mixed in stereo & 5.1 surround sound

2 DVD Package & Deluxe Edition 2 DVD & 2 CD Set

Concert includes: the exclusive "R30 Overture" medley, "Tom Sawyer," "The Spirit of Radio," "2112," "Limelight," "Xanadu," and many more

Bonus features include rare and classic performance footage from the late '70s to the Canadian Tsunami Relief Benefit in 2005 along with interviews from throughout the band's career

Deluxe Edition contains 2 CD soundtrack (not sold separately) of the concert plus two limited edition RUSH guitar picks and souvenir backstage pass

anthem

A Rounder Records Group Company

TOWER RECORDS Tower.com

more than my fair share on a gig. We've all probably had moments where we behaved in a slightly inappropriate fashion. The thing is, age and experience are supposed to minimize unprofessionalism, if not do away with it completely. So let's talk about being a professional.

There are some simple and obvious tenets of professionalism that you hear time and time again. Be courteous. Be on time. Play for the music. If you can't handle these basic rules, well…Giglione's Garbage Hauling is hiring. That being said, however, I think we need to dig a little deeper.

A good rule of thumb is to approach your professional life with the same ethics and morals that you use in your personal life. (I'm assuming that you don't worship some lord of darkness with rituals involving…well, you get the point.)

Let's say that you're called for a gig at a local jazz club that pays $75. At the point where you say yes, you've made a commitment. The person who booked the gig is relying on you to play the gig.

Ahh, but suppose that a few days later you get a call to play another gig on the same night, and it pays $300. What do you do? Well, as far as I'm concerned, as a *professional* you say that you are already booked, and you politely turn the gig down. You made a commitment, and you need to honor it.

I know of instances where musicians faced with this scenario have opted for the better-paying gig. It's a natural enough response; they're trying to make a living and the other gig paid more. But in fact, this behavior worked against them. They've bailed on gigs so often that they're now erased from people's books. The bottom line here is that it's not just about the money. What we're talking about is not only professionalism, but also personal integrity. One is a reflection of the other.

Now let's take a different look at our scenario. You're booked with a bandleader for a Friday-night gig. You've established yourself with this person as a good, reliable drummer. Suddenly, John Scofield calls, offering you a gig on the same night. What do you do?

Ah…the exception to the rule. Since you've already established a solid reputation for being reliable and professional, you've put yourself in a place where when you get a big break, you won't necessarily need to burn bridges to take it. In this case, you call your bandleader and tell him the good news. You are now much more likely to hear, "That's great. Congratulations. Don't worry about that date, I'll find a sub." If you have been a considerate, trustworthy person who has contributed to this person's success, they, in turn, are likely to be happy for *your* success.

This last scenario may seem a bit unrealistic. But on the other hand, it might not be, if you've set your goals, realized them to the best of your ability in a very tough business, and have acted professionally along the way.

Steve DeLuca is a versatile drummer who enjoys a career in New Jersey and New York playing for weddings and corporate events, as well as in popular NYC jazz clubs. He also maintains an active teaching practice.

PROFESSIONAL GRADE HARDWARE

5500D>

LET'S TALK HARDWARE

5000 Series Delta Hi-Hats

Tell us about your 5500D Delta Hi-Hat:

Joey Heredia: I've been with DW almost twenty years now, and back in the beginning, I suggested that DW add a lock to the hi-hat clutch so you could adjust the top cymbal and keep things from moving during a gig. It's still on every DW hi-hat made today.

How do you set it?

Joey Heredia: I love it right out of the box! I never adjust anything— I just play!

"One serious hi-hat!"
—Joey Heredia

< FEATURES

DW 5000 SERIES DELTA HI-HATS feature a specially-designed nylon tube insulator and patented Delta ball-bearing hinges to ensure silent action. Available in two- and three-leg configurations, DW 5000 Series hi-hats are nothing less than professional grade.

©2006 Drum Workshop, Inc. All Rights Reserved.

dw 5000 SERIES HARDWARE

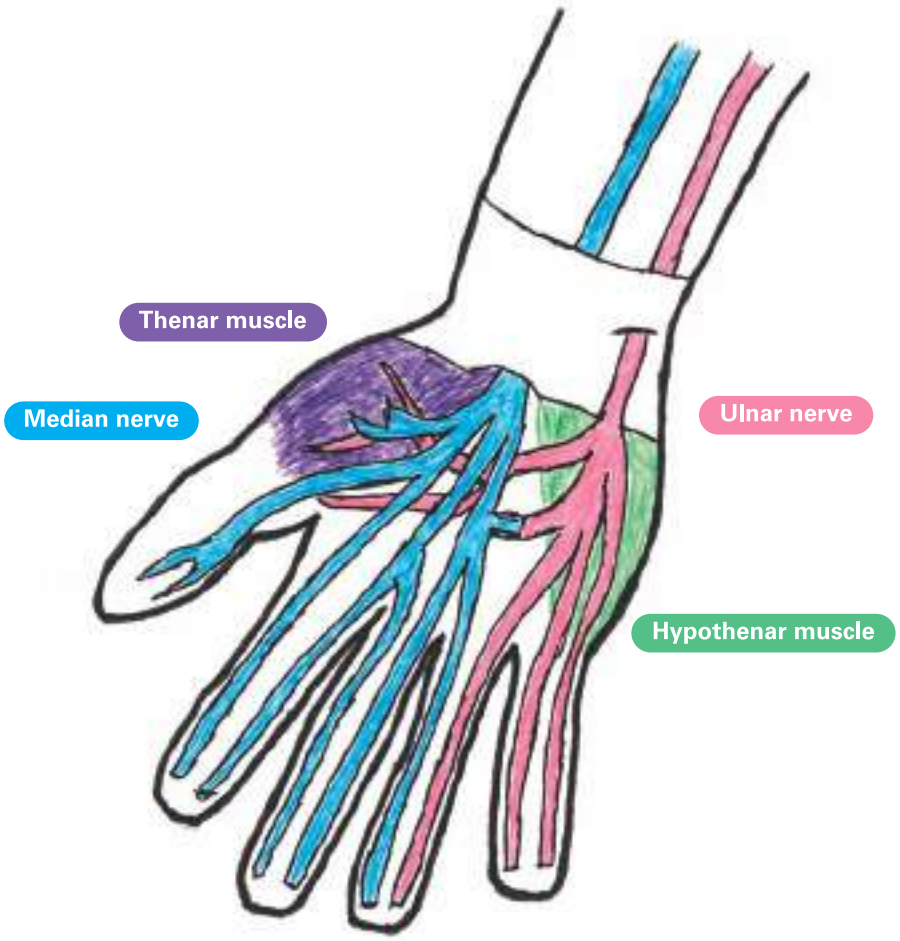
WWW.DWDRUMS.COM

Stop The Pain!

Exercises For The Neck And Hands

by Kevin Slater

I remember when drums were the loudest voice in a band. We had to work at playing *softly* enough. Then came amps and concert halls, and the introduction of a breed of basher who will never play with an unmiked piano or a stand-up bass. Today, we drummers are playing songs with our arms stretched out to drums and cymbals in weird locations, while our feet dance between multiple pedals. Combine this exaggerated movement with the impact force of contemporary playing, and it's no surprise that our bodies respond with aches and pains—and, in some cases—serious breakdowns.



Medical doctors, chiropractors, and acupuncturists all want to help. But the fact is *they don't play drums*. We do. This is our problem and our responsibility.

I'm forty-nine years old. I've been drumming for thirty-five years, playing mostly hard rock, metal, and Brazilian music in LA's original-music clubs. Both of my elbows "lost it" in 1985. You know: The situation where you can't turn a doorknob or pick stuff up. Medical practitioners weren't too up on drummer maladies in '85. About all they could say was, "Are you anybody famous?" and "This cortisone should do the trick."

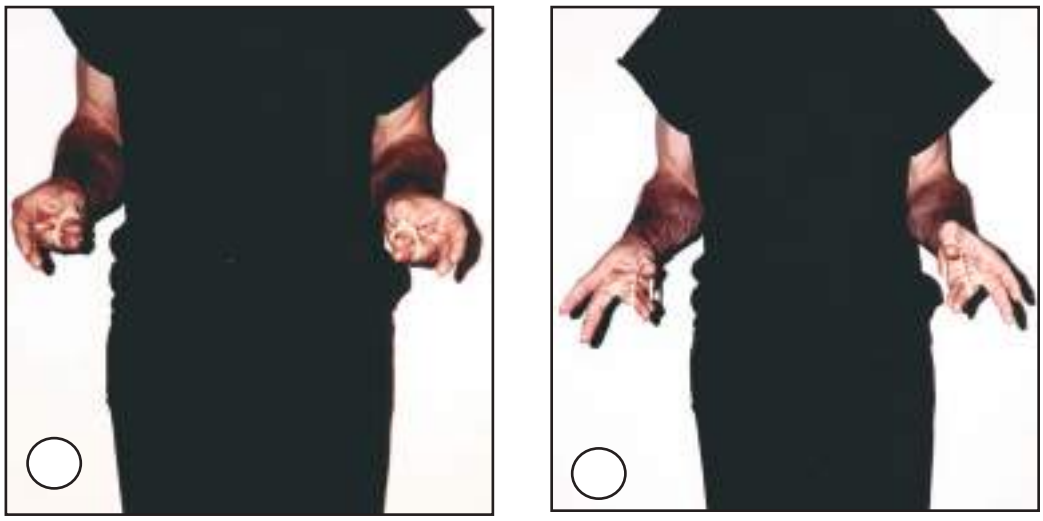
Not good enough. I had to try to educate myself.

What I Learned

Look at the drawing of the hand and wrist that accompanies this article. (I'm not an artist, and your nerves aren't that big. I just want to show you the layout of things.) After doing some serious research, I've developed a theory that in certain playing situations, drummers are putting too much stress on the thumb and fingers controlled by the median nerve. If the stick is being held mainly by the thumb and first two fingers, there's going to be stress. And if you're making full-bore leaps from drums to cymbals and back, just keeping a grip on the stick in between strikes will be a chore.

But if the grip is moved to the last two fin-

gers, the hypothenar muscle and ulnar nerve are put to use. That's a whole different nerve and a large hand muscle that are otherwise basically doing nothing. Use them.

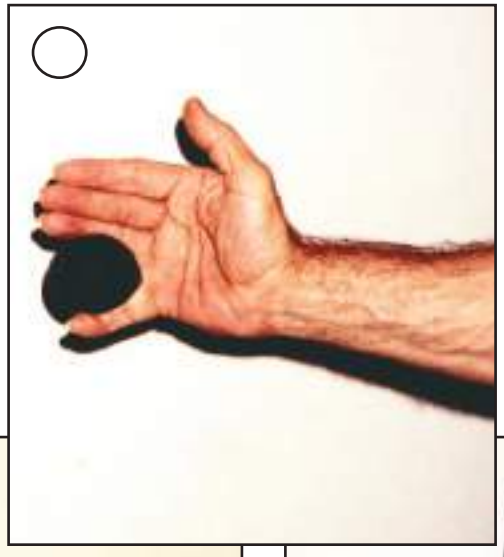


Rubber band finger push-ups strengthen the opposing muscles of the fingers.

Rubber-Band Push-Ups

For every muscle that contracts, there is an opposing muscle that relaxes. When a contracting muscle is developed and used constantly, it can overpower the opposing muscle. In other words, if you're always closing your hand to hold a stick, you've got to open it once in a while.

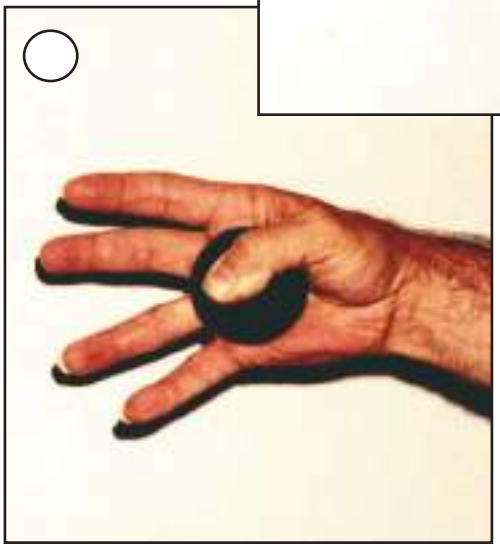
I use Size 64 rubber bands doubled over for finger push-ups (as shown in Photos 1 and 2) to work out the opposing grip muscles. Work up to 200 push-ups (each) with the thumb and third and fourth fingers, the thumb and the third finger alone, and the thumb and the fourth finger alone.



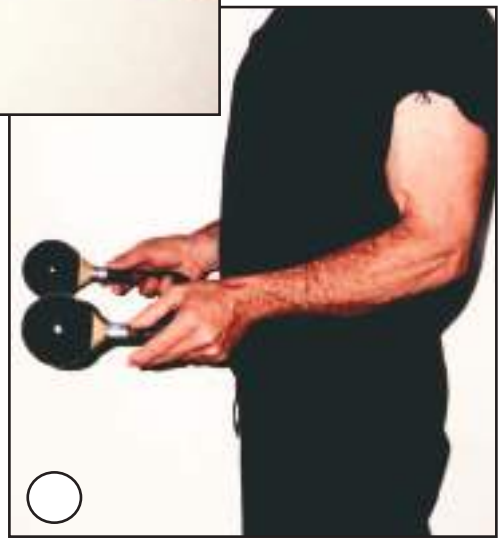
Squeezing a ball between the fingers can strengthen finger muscles in the ulnar nerve area.

Mama's Got A Squeeze Ball

You can get squeeze balls at sporting goods or toy stores. Stick the balls in between your fingers and squeeze the fingers sideways, toward each other (*not* toward the palm). What you want to do is work all the muscles in the ulnar nerve area. And just so the thumb doesn't feel left out, put the squeeze on it, too. Work up to 200 squeezes with the ball between the third and fourth fingers, between the second and third fingers, and with the thumb toward the palm with the fingers open. (See Photos 3 and 4.)



Squeezing a ball between the thumb and the palm finishes the exercise.



Playing maracas held by the ring and little finger of each hand helps to strengthen the hypothenar muscles.

By now you might have noticed the high number of repetitions for the exercises and asked yourself, "Why not three sets of twelve, or some other more accepted form of reps?" The answer lies in the reality of being a drummer.

When we're performing on stage, the two top priorities are the music and the audience. A drummer's aches and

A ThighMaster can be used to help to strengthen the neck muscles.

pains fall much lower on the list. You can't let the music down because you're hurting. So you have to make sure you *won't* hurt before you ever get on stage.

Of course, you don't want to hurt yourself by doing something in an attempt to *avoid* hurting yourself. And you don't want to spend so much time exercising that you don't practice your drums. So I picked 200 reps because it seemed like a reasonable amount to get the job done, without being too daunting to do on a routine basis, and without consuming so much time that it interfered with drum practice.

Maraca Mania

The best way I've found to develop the hypothenar muscle in a "drummer-specific" fashion is to use a set of large plastic maracas. Hold the maracas with only the last two fingers. Use only your wrist for the strokes; the fingers just keep the maraca in your hand. If you snap your wrist just right, the beads in the maracas will only sound while going down, not on the upswing. And there shouldn't be any beads rolling around loose in between strokes. (See Photo 5.)

If you play singles, doubles, and flams (alternating left and right leads) so slow that you always get a tight sound out of the maracas, you'll develop the last two fingers and the hypothenar muscle. One maraca usually weighs more than the other, so switch them every five minutes.

This workout can get kind of harrowing. But since you're not actually striking a surface, it's a pretty safe muscle-builder—as long as you stretch beforehand. I exercise thirty minutes with the maracas, with a one-minute stretch-out break at fifteen minutes. Drop your arms and let everything cool out whenever you want.

NeckMaster

Working out with the maracas will build you up pretty well all the way to the shoulders. But (and this could be the biggest "but" in all drumdom) our arm nerves originate at the spine just below the neck. Not only that, shortly after leaving the spine they join together before finally separating on their individual tasks. To any drummer who's into limb-separating jazz independence or complex octopus-kit progressive patterns, this fact could prove (I have to say it) *unnerving*.

In 1994 my entire left arm would go to sleep if I didn't keep my chin against my chest. "Going to sleep" sounds much too pleasant. It hurt, and it was scary. I tried muscle relaxers, chiropractic treatment, and acupuncture. Nothing worked. I heard things like "You need surgery" and "You must have diabetes, and your fingers are going to fall off." Very unsettling.

What was happening was that my median nerve was being pinched way up at its origin. To make sure this never happened again, I started using a ThighMaster to do "neck push-ups." I do 100 on each side of my head: front, back, left, and right. I push my head into the ThighMaster while giving resistance with my hands. (See Photos 6 and 7.)

This is definitely an exercise you want to start slowly and gingerly on. And you have to stretch out your neck and shoulders more completely and more often. (Jennie Hoeft offered a great neck and shoulder stretcher in the *It's Questionable* column in the January '02 *MD*.)

All of the exercises I've described involve some time and effort. But the alternative is a career full of aches and pains, and the potential for totally debilitating injuries. So the time and effort you put in now is definitely a worthwhile investment into your drumming future.

Modern Drummer's Health & Science *articles are not intended to substitute for qualified medical diagnosis or advice. We recommend that readers confer with their own medical practitioners before undertaking any exercise or treatment program.*

The best of both worlds
Drummer: Abe Laboriel Jr.
Gig: Paul McCartney
Gear: Ddrum System 4SE
+ Ddrum Cymbal Triggers
ACOUSTIC & ELECTRONIC DRUM PRODUCTS SINCE 1983
ddrum®
Drummer: Jonathan Bucklew
Gig: Copeland
Gear: Ddrum USA Maple
Custom Acoustic Kit
ddrum
WELCOME TO THE
NEW DRUM REVOLUTION
For more information, log on to
WWW.DDRUM.com
©2005 DDrum
Art Direction & Design: Stephen Jensen – F3Studios.com

Row-Loff Productions At Fifteen

Doing Business A Little Differently

by Lauren Vogel Weiss

Dut-dut. Dut-dut. Brrrrrrrrrrrr. Dut-dut! Most drummers will recognize that rhythm as a traditional roll-off, notifying a marching band that the drummers are done with their cadence and it's time to play. Row-Loff is also the name of a relatively young publishing company that's reinventing how music educators think about percussion music. With hundreds of titles on state music lists across the country, Row-Loff has been a major influence on percussion education in the secondary schools, where many young drummers get their musical start.

Chris Crockarell (left) and Chris Brooks call this shot "Row-Loff's meager beginnings."

Known for its concert and marching percussion ensembles as well as method books and videos, Row-Loff was created fifteen years ago by two drummers from Nashville: Chris Brooks and Chris Crockarell. They combined their talent for playing and arranging percussion with a liberal dose of humor as they set out to educate and entertain their customers—before, during, and after those customers had purchased their books and music.

With backgrounds as working drummers, Brooks and Crockarell learned most of their business skills "on the job." Chris Brooks started playing professionally right out of high school, including Opryland, studio work, trade shows, and industrials. "I'll tell you one thing," admits Brooks in his slightly Southern drawl, "I have never played one chart on a country record! And I have made a great living as a musician in Nashville."

Before returning to his hometown, Chris Crockarell spent several years at the University of North Texas, marched two summers with the Madison Scouts drum & bugle corps, and toured with the Ice Capades. Does he ever regret not finishing college? In a rare moment of seriousness, Chris replies, "I don't, because of what I have now. But things could have very easily taken a different course, and I'd have regretted it. Putting myself in the college environment was great, because I learned a great deal. I always admired Gregg Bissonette—who was one of my drumset teachers at North Texas—because even though he had all that talent, he did finish school and get his music degree."

And It Came To Pass...

So how did two working Nashville drummers decide to dress up in grass skirts to promote marching and concert percussion ensembles?

In the late 1980s, "Crock and Brooks" were called to play rudimental snare drum on recording sessions for Arrangers Publishing Company, a business that provided audio examples of its popular marching-band arrangements. "We played all these sessions together and had a ball," remembers Brooks. Utilizing the skills they'd learned in their high-school music theory classes, they also began writing and arranging, as well as programming the percussion sounds for over a hundred marching-band tunes for Arrangers.

"Arrangers Publishing recorded a few percussion features every season," says Brooks. "So one year we asked them how many they sold."

"They gave us this number," Crockarell interrupts, "and we looked at each other and said, 'Maybe we should investigate doing this ourselves.'" Thus, in the fall of 1990, Row-Loff Productions was born.

"We wrote a few percussion features," continues Brooks, the calmer of the Chrises. "We mailed out nine hundred promotional cassette tapes to music educators in Tennessee, Kentucky, and Georgia. We also submitted the pieces to a publication called *The Band Director's Guide*, and we got some really favorable reviews. The rest is history."

A Different Approach

The first trade show at which Row-Loff exhibited was the December 1990 Midwest Band Clinic in Chicago. Dressed in bright neon-pink shirts, white pants, and pink high-top tennis shoes, they matched their pink banner and pink flyers—and they caught the attention of the band directors. "We were considered pretty outrageous by music-educator standards," laughs Brooks. Their costumes soon became a tradition, as well as a pleasant diversion from the typical business attire found at most of the exhibit booths.

The "Row-Loff boys" have dressed as elves—complete with candy-cane tights and curled-toe shoes—at Midwest shows to correspond with the holiday season. The Texas Music Educators Association convention, held around Valentine's Day, saw Cupids—complete with white tights, wings, and T-shirts that read, "I know. I look Cupid." Other costumes have included grass skirts and coconut brassieres for a *Survivor* motif, gold harem pants and matching hats for a genie motif, and jailhouse jumpsuits for the last day of a show, when they have to pack up.

Row-Loff humor can also be found on the company's promotional CDs, which are mailed out to 18,000 music educators twice a year. With titles that range from *Nick Beet At The Village Hashmark!* to *Who Wants To Be A Band Director?*, Row-Loff captures the attention of its customers. "While we were sitting in the studio listening to a playback," explains Brooks, "we wondered who was going to listen to nine drum solos, and what could we do to keep them from stopping after the third one? We decided to keep it interesting by adding some goofy introductions to the features. The fact that we got anybody to pay any attention to us at all was pretty amazing." Row-Loff received a positive reaction to their marketing efforts, and sales increased.

"During the second year, we elaborated a little more," adds Crockarell. "Marimba Bob was a take-off on Casey Kasem's radio program. We didn't want people to get bored listening to our stuff, but we wanted them to be able to hear the arrangements in their entirety. Plus, we always wanted it to be entertaining, especially for non-percussionist band directors."

Expanding The Product Line

After three years of buying marching features, some band directors in Texas asked the Brooks and Crockarell to write concert ensemble literature. "We put seven concert ensembles out," says Brooks, "and we got a great reaction to them, just like we had the marching stuff. That's now the biggest part of our business."

"During college, I'd done all these 'ethereal' percussion pieces," states Crockarell. "I didn't want to do that for the younger players. It's hard as heck to write stuff for a beginning level and make it entertaining."

"I'm always thinking, 'Are the kids having fun?'" adds Brooks. "I want them to find the groove on anything I write. I want them to hear something melodically and harmonically that's going to pique their interest." Row-Loff arrangements have been reviewed in many publications, including *Modern Drummer* and *Percussive Notes*, and they have been called as appealing for non-percussion audiences as they are educational for the students.

In 1994, Edward Freytag approached Row-Loff about publishing his new snare drum book, *The Rudimental Cookbook*. "That kind of got us into the book-publishing business," laughs Brooks. Their book catalog now includes *Cookbook*'s sequel, *Just Desserts*, Julie Davila's *Modern Multi-Tenor* (one of the first books on the popular marching instrument), Bill Bachman's *Logic* series, and books by such world-renowned marching experts as Dennis DeLucia, Marty Hurley, and John Wooton.

The Row-Loff library now contains over four hundred titles in its catalog, including marching percussion features, parade and cheer packages, and concert ensembles for festivals, mallets, and Christmas, as well as books, tutor tapes, and videos. They provide marching percussion sounds for Finale's music-writing software. And their promotional CDs are as eagerly anticipated as their new publications. For two drummers from Nashville, Chris Brooks and Chris Crockarell have made a lasting mark on percussion education.

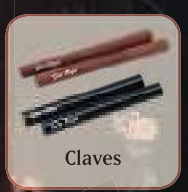
And the humor? "Life's too short!" answers Crockarell in one of his funny voices. "Yeah," deadpans Brooks. "And we're dealing with drummers!"

More information on Row-Loff Productions is available at their Web site, www.rowloff.com.

Brooks (left) and Crockarell—dressed as genies—in the Row-Loff booth at the 2005 Texas Music Educators Association show in San Antonio.

The two Chrises hamming it up in front of the video display in Row-Loff's exhibit booth at the 2005 Texas Bandmasters Association show in San Antonio.

"Gon Bops percussion adds Latin flavor to my set."
—Mauricio Claveria (La Ley)


Claves

Tempo Block

Cabasa

Guiro Shaker

Maracas

Tambourine

Rattle Clap

Cowbells

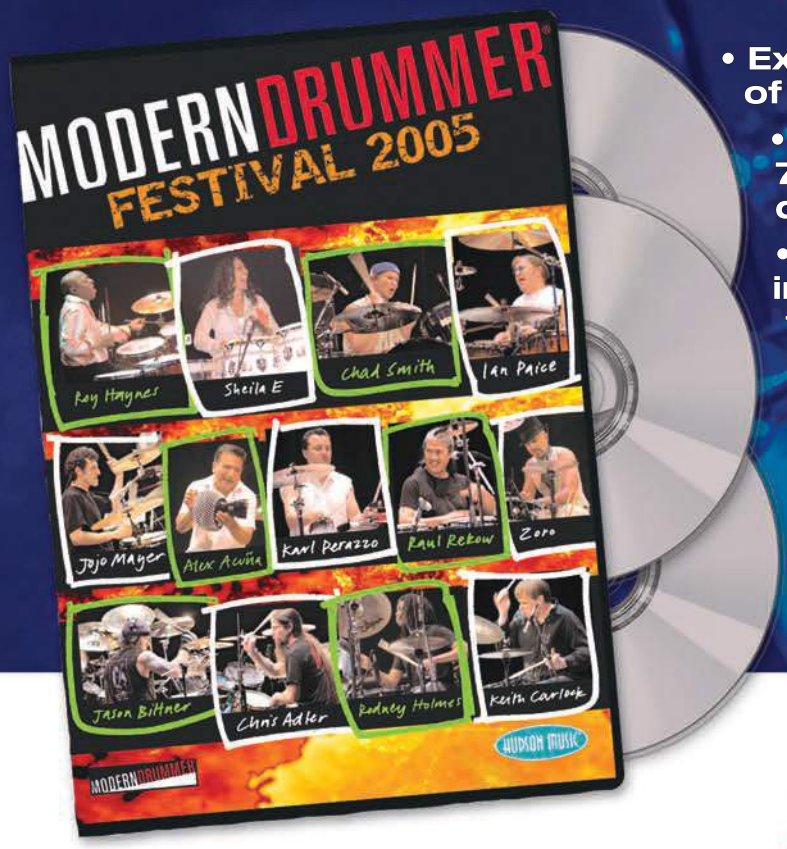
To see and hear the full line of Tumbao Series percussion, visit your local retailer or www.gonbops.com

©2005 Gon Bops, a division of Drum Workshop, Inc. All Rights Reserved.

Gon Bops®
TUMBAO™ SERIES

CONGAS • BONGOS • TIMBALES • COWBELLS • BLOCKS • SHAKERS • ACCESSORIES

THREE DISCS • SEVEN HO
MODERN
FESTIVAL 2



photography by Andrew Lepley

- Experience the sights and sounds of drumming's premier event!
- Triple-DVD features over 7 hours of state-of-the-art digital audio and video!
- Exclusive backstage interviews and lessons from the stars!
- Collectible companion booklet!
- Photo Gallery and Web links!
- Also includes Modern Drummer's "Undiscovered Drummer" contest winners!

ORDER YOUR COPY TODAY!

WWW.MODERNDRUMMER.COM
OR (973) 239-4140

MODERN DRUMMER

HUDSON MUSIC
www.hudsonmusic.com

OURS • THIRTEEN ARTISTS
DRUMMER 2005 DVD

DISC ONE: JASON BITTNER
RODNEY HOLMES • KEITH CARLOCK
CHAD SMITH • IAN PAICE

DISC TWO: CHRIS ADLER
JOJO MAYER • ZORO • ROY HAYNES
SHEILA E • ALEX ACUÑA
RAUL REKOW • KARL PERAZZO

MD FESTIVAL 2005 LESSON & PRACTICE GUIDE EXCLUSIVE!

DISC THREE: BONUS FEATURES
ARTIST DEMOS AND COMMENTARIES ON FESTIVAL PERFORMANCES, PLAYING TECHNIQUES, AND PRACTICE ROUTINES, PLUS BACKSTAGE INTERVIEWS AND DRUM SETUPS

Special thanks to the sponsors of Modern Drummer Festival 2005:

AQUARIAN DRUMHEADS · ATTACK drumheads · AUDIX · AXIS PERCUSSION · dw · EVANS drumheads · vic FIRTH · Gibraltar · HAL•LEONARD CORPORATION · HQ PERCUSSION · LP · MAPEX · MEINL · PAISTE · Pearl · pro-mark · REGAL TIP · REMO · SABIAN · SHURE · SONOR · TAMA · TOCA PERCUSSION · VATER · YAMAHA · Zildjian Orchestrals · Zildjian

CHIMAIRA'S KEVIN TALLEY

Drumming At Warp Speed

A few years ago, metal legends Slayer were looking for someone to replace their longtime drummer Paul Bostaph. If you wanted the gig, you had to send Slayer a videotape of yourself playing. Drummer Kevin Talley—now of Cleveland metal sensation Chimaira—did just that. "This went down when [original Slayer drummer] Dave Lombardo was temporarily filling in and he wasn't sure if he wanted to rejoin the band," Talley recalls. "I sent in my video, and a month later they called: 'Dude, your video is awesome. We want you to audition!'"

Story by Jeff Perlah

Photos By Paul La Raia

EVANS
EVANS
EVANS

Talley, of San Antonio, Texas, got to jam with his heroes in Slayer on three songs before a gig in San Francisco. He then played with the band for a few days at their rehearsal studio in Riverside, California. "And on Dave Lombardo's *drumset*," Talley gushes. Slayer was impressed with Talley. But, alas, Lombardo ended up re-joining Slayer after all.

All was not lost. Talley's tryout helped him land his current gig. When Chimaira was seeking a drummer to replace Andols Herrick, Slayer guitarist Kerry King put in the good word for Talley. "Chimaira and Slayer had toured together in 2001 and became good buds," Talley explains. "So when Chimaira needed a new drummer, they called Kerry because they knew he had just auditioned a ton of drummers. Kerry hooked me up."

As it turns out, Chimaira and Talley fit together extremely well. Thanks largely to the drummer's precise and pulverizing attack, this six-headed beast has become even more vicious and volatile. And on Chimaira's self-titled third album, Talley's chops help spearhead a fresh new beginning for the band. "We did a self-titled record because we think this is a defining moment for Chimaira," Talley asserts. "We want people to know that this brutal record is what the band is all about now. We're not messin' around."

MD: When did you start playing drums?
Kevin: I started when I was very young. It was around the same time my brother—who is five years older than me—started playing guitar. And it worked out great. We learned old Metallica songs and other stuff and started jamming together. That helped me a lot on the drums. It all just grew from there.

Every day when I'd come home from school, I would blast my stereo and play along to Sepultura, Metallica, Pantera, Megadeth, and Slayer. My brother got me into all that stuff and I would get tapes of those groups from him. Whenever I'm asked by young drummers or even experienced drummers how to really improve on the drums, I tell them to put on the stereo and play along to it. Doing that will totally help improve your time."

MD: When did you start getting serious about drumming?
Kevin: When I was sixteen. I started playing in this local Texas death metal band called Deity. The guys in that band would take me around to see other groups, like Malevolent Creation and Sick Of It All. That really inspired me to get serious. The guys were saying, "We want to take this all the way and make this our living." I was all for it, but I was only sixteen, so they were a little skeptical.

On my eighteenth birthday, Dying Fetus was playing in town, and Deity opened for them. Dying Fetus watched me play, and since they had a temporary drummer, they half-jokingly asked, "Why don't you come up to Maryland and join our group?" I knew they had a European tour booked for that summer. I thought this was a great opportunity to go to Europe, so I said, "Hell, yeah. I'll move in two months." I graduated from high school, moved to the DC/Maryland area, and we wrote *Killing On Adrenaline*, which was released on Morbid.

In March of 1998 Dying Fetus opened for Suffocation in Rhode Island, which is when Suffocation saw me play. Two months later, while I was recording drum tracks with Dying Fetus, Suffocation called and said, "We need somebody to

"They were yelling, 'We can't go that fast!' It was the first time I realized I needed to play with the *band* and not just play for myself."

play drums on our tour." I was just finishing up the Dying Fetus tracks, so I was able to tour with Suffocation in May and June of '98. It was awesome, because Suffocation was one of my favorite bands. Then I went back and did the Dying Fetus tour.

MD: Did the Suffocation stint help you become a better drummer?

Kevin: Yes, it made me not rush everything. The guys would go, "Man, you need to chill out and not play so fast." Granted, their stuff is fast, but they're doing 16th notes and double-picking everything at 220 bpm, and I was trying to go like 230 or 240. They were yelling, "We can't go that fast!" It was the first time I realized I needed to play with the *band* and not just play for myself.

In Dying Fetus, I would just put my drums in my monitor and it was pretty much hang on for dear life—if you're with me, you're with me. If you're not, you're not. Which was bad. I was able to incorporate what I learned in Suffocation when I re-joined Dying Fetus.

Practice made PERFECT

- Powder-coated MDF bases
- Injection-molded logos
- Same great feel
- Made in the USA

J.D'Addario

J. D'Addario & Company, Inc.
PO Box 290 • Farmingdale, NY 11735 USA
www.hqpercussion.com

HQ, the HQ logo, and RealFeel are registered trademarks or trademarks of J. D'Addario & Company, Inc. or its affiliates in the United States and/or other countries. © 2005. All rights reserved.

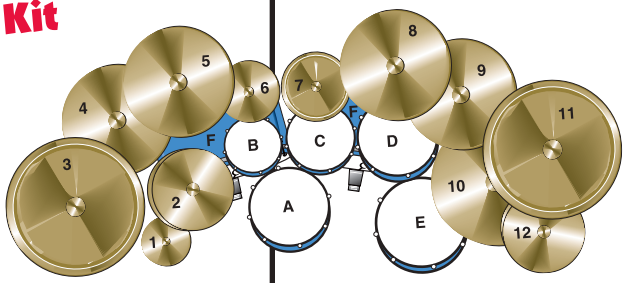
Made in USA

Kevin's Kit

Drums: Pearl Masters Custom in Red Wine finish
A. 6½x14 maple free-floating snare (or brass shell)
B. 9x10 rack tom
C. 10x12 rack tom
D. 12x14 rack tom
E. 16x16 floor tom
F. 16x22 kick drum

Cymbals: Zildjian
1. 9½" Zil-Bel
2. 14" Z Custom hi-hats
3. 20" Oriental China Trash
4. 18" Z Custom medium crash
5. 18" A Custom Projection crash
6. 11" Oriental Trash splash
7. 12" Oriental China Trash
8. 18" A Custom Projection crash
9. 18" Z Custom Thrash ride
10. 21" Z Custom Mega Bell ride
11. 20" Oriental China Trash
12. 14" A Custom hi-hats

Hardware: Pearl stands, Axis bass drum pedals (medium spring tension)
Heads: Evans coated Power Center on snare, Hydraulic Glass on toms, EQ3 on kicks
Sticks: Ahead 5B
Electronics: ddrum triggers on kicks, Alesis DM-5 drum module



Dying Fetus eventually parted ways. [Guitarist/vocalist] John Gallagher found new guys for the band, so the rest of us formed Misery Index. We did an EP and then I moved to Atlanta to be in Grayson Manor. That band wasn't for me, so I re-joined Misery Index in Spring of 2004.

Then the Chimaira guys called me. I joined up with them in July of 2004, and the first gigs I did with them were on the Road Rage tour with Machine Head and Trivium. We toured in Japan and Australia after that.

MD: How has your drumming progressed in Chimaira?

Kevin: It's more about playing precisely. Before, with Dying Fetus, the guitar playing was a lot of speed tremolo picking. In Chimaira, it's more crunch and palm muting. Everything is tighter. I have to be dead on.

I've found it's even more important for me to listen well. I recently started using in-ear monitors, which make a world of difference. I can't believe I went so long without them. I can hear all my drums perfectly, and I can hear all the guitars and vocals.

MD: Tell us a little about your drumming style.

Kevin: I was in high school marching band, so I still have a lot of good hand chops from back then. Although I really don't keep up with my chops as much as I should, my hands are still in good shape. I always make sure to hit really hard and precisely. And I single-stroke everything for the most part.

MD: Judging from the new album, your two bass drums are obviously a big part of your sound.

Kevin: Double kick is definitely one of the most important things in Chimaira—and in my life! [laughs]

The first song, "Nothing Remains," is extremely brutal and fast, and has blast beats—a first for Chimaira. Because I come from a death-metal background and an underground-metal background, we wanted to start with a song that lets people know I influenced the band. Not all the songs are brutal like that and have blast beats, but that song definitely does. And it has super-fast double bass.

Two songs later is "Inside The Horror," which has a lot of tempo changes. On much of their older material, Chimaira often had the same tempo throughout a song, so I wanted to have lots of tempo

JUSTIN SPENCER OF "RECYCLED PERCUSSION" TOURS WITH A PEACE DNA SERIES KIT

PEACE DRUMS

DNA SERIES

DRIVES THE

RAW POWER

AND

INTENSE SPEED

OF THE WORLD'S FASTEST **EXTREME** DRUMMER

WITH OVER 250 SOLD OUT SHOWS CATCH JUSTIN AND HIS PEACE DRUMS ON THE RECYCLED PERCUSSION "ROCK YOUR JUNK" TOUR

myspace.com/recycledrocks
or www.rprocks.com

www.justinspencer.com
www.halleonard.com

GET CONDITIONED WITH JUSTIN SPENCERS VIDEO "FITNESS FOR DRUMMERS" FROM HAL LEONARD MUSIC

peace DRUMS & PERCUSSION

LET THE DRUMS DO THE TALKING

WWW.PEACEDRUM.COM

Kevin Talley

changes within songs. "Inside The Horror" starts off with an Igor Cavalera–like beat and has triplet transitions. Any band can make tempo changes and change things up, but the way we did it with triplets as connectors made it flow in a subtle way. And during the chorus, I play a completely different rhythm than the guitar rhythm.

MD: There are many cases on this record where you don't follow the guitar riffs, and that makes for some startling drumming.

Kevin: It also occurred during the solo section three minutes into "Bloodlust." Those are some of the best beats on the record. My drums kind of follow behind the axe riff, and it sounds weird and awesome. I was influenced by Lars Ulrich of Metallica to play in that way. During "Enter Sandman," for example, the riff would be played a certain way, but Lars knew not to do the same thing on drums. That would have made things sound cheesy.

On "Salvation," as soon as the verse kicks in, I play a beat, but the guitar riff is playing something different. I don't match up with the riff until halfway through the verse. Our producer, Ben Schigel, and some of the bandmembers wanted me to match the riff the whole way through. But I said, "Just trust me. It's gonna be awesome." I think that approach helped the songs not get monotonous. Because we were writing longer songs for this album, I would do something different from the riff just to make a song more powerful—or maybe even less powerful in spots.

MD: What was the first song the band wrote for the latest album?

Kevin: "Save Ourselves," which is awesome because I use an old Mötley Crüe–like beat. And that's totally different from anything Chimaira and I've ever done. At first I was going to put double bass there, but I realized it would be way heavier if I did that Crüe beat. Then for the chorus, I threw in double bass. Halfway through the solo section, I did something resembling the Metallica "Dyers Eye" double bass, while Matt [Devries], our rhythm guitarist, played chords reminiscent of that song.

MD: What's your favorite track on the album in terms of drumming?

Kevin: Probably "Pray For All." It has some fast double bass, some slow double bass, and a middle section with this triplet beat that's really awesome—it was something I was messing around with at practice. We came to a part in that song where something needed to happen, and I decided to bust that beat. There's a lot of different types of beats on that tune.

The thing about my beats now is I really want them to fit in with the music. As I get older, I realize that if you show off so much that you make your band suck, then no one is going to know who you are.

MD: You've mentioned a couple of drummers who have influenced you. But what metal drummers have been influential in your development?

Kevin: Igor Cavalera, Vinnie Paul of Pantera and Damage Plan, Lars Ulrich, and Dave Lombardo. Also a few death metal guys, like Derek Roddy of Hate Eternal and Dave Culross of Malevolent Creation.

MD: Last time we spoke, you mentioned Gene Hoglan of Strapping Young Lad.

Kevin: He can be brutal—the most brutal drummer in the world. But he can also play a set with Opeth—as he did a bunch of times on the Sounds Of The Underground tour, when he was filling in for Martin Lopez. They have all these crazy, jazzy beats. And he can make that groove so well. A lot of fast drummers can't just relax and play slow or jazzy; they're not used to it. But Gene is such a well-rounded player. He can probably play in any band and make them sound incredible.

MD: What about non-metal drummers?

Kevin: Travis Barker. I know you probably hear his name constantly, but he's incredible and I definitely appreciate what he does. Also, a while back, I bought The Dixie Chicks' album *Fly*. I would casually listen to it, and also listen to the drumming on it. Dude, it was amazing. I started putting on headphones and playing along to it, and surprisingly enough, it was hard to do. Some of those country records have some of the best drummers in the music industry.

MD: On one hand you dig The Dixie Chicks. On the other, you've been in bands called Dying Fetus and Suffocation. *That's* extreme.

Kevin: One thing I'm totally stoked about is that I can play brutal music that I want to play, and with Chimaira it's actually accessible to a decent amount of people. That wasn't exactly the case with Dying Fetus.

DON'T MISS A BEAT.

Modern Drummer
Festival 2005

Gregg Bissonette
Musical Drumming...

Steve Gadd
ADAA

Thomas Lang
Creative Control

John Blackwell
Technique, Grooving...

Steve Smith
Technique/U.S. Beat

Tommy Igoe
Groove Essentials

The Ultimate Drummer's Weekend
Volume 10 *Volume 11*

Drummers Collective
25th Anniversary

Wooten/Beauford
Making Music

Mike Portnoy
Drum Theater

Modern Drummer
Festival 2003

Tommy Igoe
Getting Started On Drums

Collins, Chambers, Smith
A Salute To Buddy Rich

Modern Drummer
Festival 2000

Horacio Hernandez
MD Festival 2000

Peter Erskine
Live At Jazz Baltica

AEMP
Live in NYC

Lionel Hampton
Jazz Legend

Gene Krupa
Swing, Swing, Swing

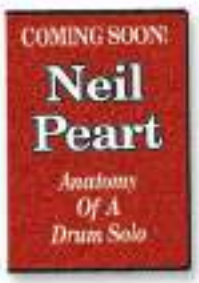
Classic Drum Solos
Volume 1 *Volume 2*

Classic Jazz Drummers

Buddy Rich
Channel One/West Side Story

Buddy Rich
At The Top

Buddy Rich
Live In Montreal



Neil Peart
Anatomy Of A Drum Solo

Hudson Music DVDs and books are available at your local music retailer. For more information, please log on to www.hudsonmusic.com, email hudsoninfo@aol.com or call 1-888-796-2992.
Dealer inquiries: Hal Leonard Corp. (414) 774-3630

HUDSON MUSIC
www.hudsonmusic.com

Get 'Em While They're Hot

Tama Limited Edition Snare Drums And Drumkits

One sure way to get people keen to have something is to tell them that only a few are available. Tama has taken that approach by issuing a new snare drum and two new drumkits in very limited editions.

The Exotix Limited Edition "Dark Continent" snare drum (shown below) features a 6x14 9-ply bubinga shell with an ebony outer ply and a hand-laid abalone center inlay, fitted with brushed black nickel die-cast hoops and lugs. The drum is said to produce a sound that is warm and rich, yet cutting and powerful. Only 250 drums will be made for worldwide distribution, with just 100 going to the US. Each drum comes with a numbered certificate of authenticity signed by Tama product manager Taka Hoshino. List price is $749.99.

Tama's Diamond Dust was the most popular glitter-style finish ever offered by the manufacturer. It has been brought back on Starclassic Performer Birch EFX kits—but only for a short time. List price for a five-piece kit with hardware is $2,769.99.

For a truly limited edition item, try Tama's Starclassic Maple Reserve. The kits feature 100% maple shells set apart by an outer ply of curly maple with an abalone inlay, and hardware finished in brushed nickel. Snare drums feature Tama's Hold-Tight non-loosening washers. Kits are available in a special seven-piece configuration, complete with a hardware package. Only 45 out of a total of 100 kits will come to the US. Each will have a numbered certificate of authenticity signed by Taka Hoshino. List price is $6,599.99.

(215) 638-8670, www.tama.com.

Smart Start

Toca Synergy Congas And Bongos

Toca's Synergy congas and bongos have a simple goal: to sound good and be attractive, at a price that aspiring congueros can afford. Their design is emphatically pro-inspired in order to fill beginners and students with pride of possession.

Drumshells are two-ply select wood, while heads are natural rawhide. Drums are available in Rio Red and Bahama Blue, with contrasting black powder-coated hardware. List price for the bongos is $59; the congas are priced at $299 including a sturdy double conga stand.

(973) 478-6903, www.tocapercussion.com.

Running With The Big Dogs

WorldMax Snare Drums

A few years back, WorldMax's 5x14 brass-shell snare drum (nicknamed the Black Dawg) won the Snare Drum Olympics, a contest judged by some of drumdom's gurus. After a second win, the pack began to assemble. The 4x14 Puppy and $6\frac{1}{2}$x14 Hawg were soon followed by a $3\frac{1}{2}$x13 Guppi and a 7x13 Deep Guppi.

All of the WorldMax snares are brass-shell drums with black nickel chrome plated finishes. Some are smooth, and some are hammered. All feature brass tube lugs and are offered with a choice of two strainers, two series of snare wires, and single-flange, triple-flange, or die-cast hoops in chrome or black plating.

(615) 365-3965, worldmaxusa@aol.com.

A Package Deal

Sabian B8 Economy Performance Set

Sabian's B8 Economy Performance Set consists of a pair of 13" hi-hats, a 14" thin crash, and an 18" crash ride. The set is designed to offer entry-level and student players a collection of cymbals that delivers sound value at what Sabian calls "a surprisingly low price." The cymbals are crafted from B8 bronze (92% copper, 8% tin) and are fully hammered before being hand-lathed. The cymbals in this set are "Sonically Matched" for optimum performance compatibility by the specialists in the Sabian vault.

For a limited time, the B8 Economy Performance Set is offered complete with a selection of free bonus items including a 16" B8 thin crash, a 14" Remo drumhead, a pair of Vic Firth drumsticks, and a Camber drumkey. List price is $270.

(506) 272-2019, www.sabian.com.

Big Sound, Small Price

Pearl Forum Kit In New Finishes

Pearl's Forum series is designed to offer outstanding value in an entry-level kit. Each five-piece kit comes with 70 Series hardware, a set of cymbals, and an instructional guide hosted by Eric Singer that takes drummers through the first-time setup and gets them playing along to some beginner beats.

New for 2005 are Black Carbon and Red Carbon finishes. Both offer the sinister look of real carbon fiber (available in Masterworks) but in a highly durable covering. List price is $999.

(615) 833-4477, www.pearldrum.com.

Reinventing The Wheel

DC California Drums

DC California Drums modestly states that their custom kits "shatter the old paradigms governing drumkit construction," resulting in "better-sounding drums that feel great to play."

The company offers 5-ply toms, 10- to 21-ply snare drums, and 10-ply bass drums for optimal shell performance. Bass drum and snare shells have a perfectly round or flat bearing edge. (DCC claims that this is the secret ingredient to the "perfect bass drum sound.") Razor-sharp bearing edges on toms are said to provide better tuning, deeper sound, and more sustain. Shells have no air vents, because DCC believes that shells without vents provide more sonic definition and better stick response.

All DCC kits feature custom finishes and low-mass lugs engineered to optimize shell "breathing" and response. Each buyer will consult directly with DCC owner (and LA studio drummer) Iki Levy, who personally oversees the construction of every DC California drumkit.

Www.dccalifornia.com, ikilevy@pacbell.net.

See Your Way Clear

Ludwig Expanded Vistalite Drum Line

Having enjoyed success with its Amber Vistalite drum outfit, Ludwig has expanded the line to offer more colors and options. Vistalite kits are now available in clear, blue, and yellow in Ludwig's Big Beat configuration (16x22 bass drum, 16x16 floor tom, 8x12 and 9x13 rack toms, and matching 5x14 snare). The outfit is available with a complete hardware package. Ludwig Mini-Classic lugs and tom mounts are standard, but options include Large Classic lugs. All toms are also available with Vibra-Bands.

(574) 522-1675, www.ludwig-drums.com.

Generation Beta Drumkit

Getting A Better Start

Upgraded Coda Drumsets

CODA Generation Series beginner drumsets have been upgraded with better hardware, more features, and greater playability. The Generation Alpha (DS-120) kit features 9-ply poplar shells, 12-lug power toms, a steel snare, and a 12-lug bass drum. The set also features a chain-drive bass drum pedal, double-braced hardware, and triple-flanged hoops.

The Generation Beta (DS-220) kit is similar to the Alpha, but features a 16-lug bass drum with adjustable telescoping spurs, a three-section boom stand, and a hi-hat stand with a die-cast base. Kits are available in black, metallic red, blue, and silver, and come with drumsticks, a drumkey, and a full-height throne. **(415) 570-0970, www.codadrums.com**.

The Reference Shelf

Modern Drummer Festival 2005

(Hudson Music)

This three-disc, seven-hour DVD package features highlights of the incredible performances from the 2005 Modern Drummer Festival Weekend, as well as exclusive backstage interviews and extensive educational material. Also included is a collectible full-color booklet with each artist's photo, bio, and sponsors. The unprecedented combination of a world-class concert facility (the spectacular New Jersey Performing Arts Center) and an equally world-class lineup of artists made the 2005 MD Festival more diverse and more ambitious than ever. The Festival DVD fully documents the event with studio-quality digital audio and video, bringing the sights and sounds of drumming's most exciting, influential, and important event to drum enthusiasts around the world.

Disc One (Saturday) includes performances by **Jason Bittner** (Shadows Fall), **Rodney Holmes** (The Steve Kimock Band), **Keith Carlock** (ex-Steely Dan and Sting), and **Chad Smith** (Red Hot Chili Peppers) with **Ian Paice** (Deep Purple). Disc Two (Sunday) features **Chris Adler** (Lamb Of God), **Jojo Mayer** (with Nerve), **Zoro** (ex–Lenny Kravitz, R&B authority), jazz legend **Roy Haynes**, and Latin all-stars **Sheila E** (Prince, solo artist), **Alex Acuña** (Latin drumset and percussion great), and **Raul Rekow** & **Karl Perazzo** (Santana).

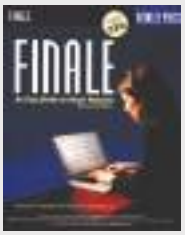
Disc Three is a first-time addition to the Festival DVD set that offers in-depth interviews with the Festival's featured performers. Many of these include mini-lessons conducted on practice drumkits, with demonstrations and discussions of technique, practice routines, and specific playing examples from the artists' Festival performances. Also included is a photo gallery, Web links, and more.

Produced by Hudson Music's Rob Wallis and Paul Siegel in collaboration with *Modern Drummer*, the Festival DVD set is available at www.moderndrummer.com, as well as at leading drum shops and full-line music stores. List price is $49.95.

(888) 796-2992, www.hudsonmusic.com, www.halleonard.com.

Finale: An Easy Guide To Music Notation

(Second Edition)

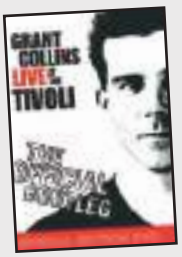


by Thomas E. Rudolph and Vincent A. Leonard Jr.

(Berklee Press)

This 375-page book is designed to help the reader master Finale music-notation software. Instructions are given to create publisher-quality notation, write one's own music and arrangements, utilize available templates, partially completed notation files, and libraries on the companion Web site, print transposed parts from scores automatically, and write standard notation, guitar tablature, and drumset parts. The book is recommended for beginning and experienced Finale users alike. List price is $34.95.

Live At The Tivoli— The Official Bootleg



by Grant Collins

This DVD features Australian phenom Grant Collins in a live concert performance recorded in 2001. Collins is known internationally for his drumming talent, as well as for performing on "the largest drumkit in the Southern Hemisphere." The performance showcases Grant's abilities on his own unique compositions, based on his philosophy of the rhythms becoming melody. Price and ordering information is available at **www.grantcollins.com.**

Unique Beats

by Magesh **(Hal Leonard)**

Magesh is regarded as one of Australia's most innovative drummers, and is known for incorporating tabla and electronics with the drumset. In this DVD he discusses playing with loops, creating unique beats, grooves, originality, sampling, and using electronics. He plays beats inspired by funk, hip-hop, drum 'n' bass, and rock. Guest performances from some of Australia's hottest musicians are included. List price not determined at press time.

(414) 774-3630, www.halleonard.com.

How To Re-Head A Djembe

by Shorty Palmer **(Djembe Drums & Skins)**

This DVD is a tutorial on how to prepare and apply a natural goatskin in order to create a drumhead for a djembe. Shorty Palmer is the owner of Djembe Drums & Skins, a business that imports, sells, tunes, and repairs African djembes. He has been building drums himself since the mid-1980s. This self-produced DVD shares the information he has learned in that time. It's available directly from Shorty's Web site. List price is $24.95.

(239) 549-3966, www.goatskins.com.

Meet The Bass Player

by Allan Cox

This CD offers 18 play-along tracks of acoustic bass and guitar, focused on jazz styles. The tracks are divided into tempo groups ranging from slow to fast, and are offered in a wide variety of time signatures and song forms. The tracks are performed by noted British jazz musicians Paul Morgan (bass) and Hugh Burns (guitar), and are intended to provide a musical platform that can relieve the sterile experience of practicing to a metronome or drum machine. The use of actual song forms provides the natural feeling of working within a rhythm section. The CD was initially inspired by jazz drummer Allan Cox's contact with renowned drum teacher Jim Blackley, to be utilized with Jim's classic *The Essence Of Jazz Drumming*. But it can be used to good advantage with virtually any jazz drumming text. The CD is available through Allan Cox's Web site. List price is $25.

Www.allancox.co.uk.

And What's More

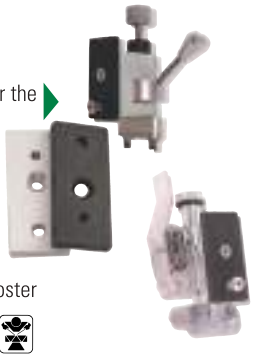
MAYER BROS. is offering a new line of all-maple drums built with Fibes-made shells. Each ply for these shells is cut thicker than those found on other readily available shells. This type of construction requires less glue and fewer plies to achieve optimal shell thickness. Drums range from 8" to 26" in diameter, are fitted with MBD-made hardware, and are offered in a wide range of wraps and lacquers.
(310) 649-5271, www.mbdrums.com.

PRO-MARK has introduced a new line of marching bass drum mallets designed by Doug Bush, with extensive field testing by respected and experience bass drum instructors and players. The Optima series mallets feature uniquely contoured hickory handles with special "weight rings" at the base of the felt heads. This "weight ring" is said to provide improved balance, increased head velocity, and enhanced sound projection. The series offers five sizes of mallets, from small to large. List prices ranges from $47.95 to $66.95.
(877) PRO-MARK, www.promark.com.

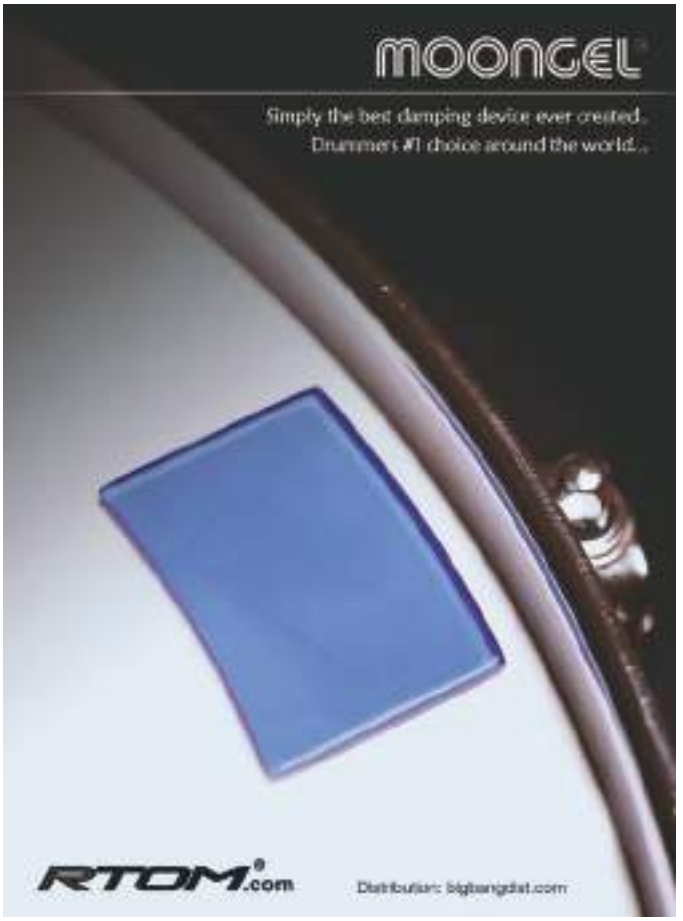
HEAD DRUMS now offers thin stave insert shells designed for the Pearl free-floating hardware system. The manufacturer states that combining the superior tone and dynamic control of Head Drums' low-mass shell with the Pearl free floating hardware system provides maximum overall snare performance. Twenty-five different wood types are available to achieve the sound best suited for any drummer's playing style.
(303) 986-5207, www.headdrums.com.

DOMINO INNOVATIONS has introduced the new Modular Throw-off Match-up Plate (MTM). It adapts either the Nickelworks or Trick throw-off to any DW snare drum with either the Drop throw-off or the Delta throw-off. The MTM is first mounted to the user's choice of throw-off. Then the entire assembly mounts to the snare drum, utilizing the drum's factory drilled holes. No re-drilling of the shell is required.

The MTM plate is available exclusively through the company's Web site. It's offered alone, or as part of a kit containing either the Nickelworks or the Trick throw-off. **Www.1stdrumlessonsonline.com.**



A new full-size four-color poster featuring Trè Cool of Green Day is now available from **LUDWIG**. The poster (AV#8076) can be ordered by sending $4 to Ludwig Drums, PO Box 310, Elkhart, IN 46515.



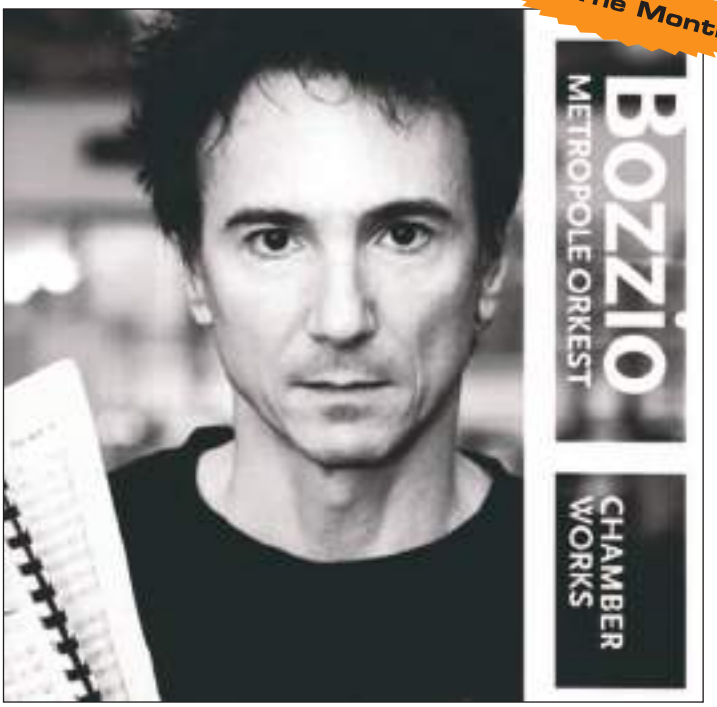
RECORDINGS

rating scale ◀poor classic▶

Terry Bozzio & Metropole Orkest

Chamber Works (Favored Nations)

Of The Month!



I have to admit, I used to think drumming superhero **TERRY BOZZIO** had lost his mojo somewhere between his mini-hat and his pedal-activated 8" piccolo tom. That is, until I heard *Chamber Works*. In addition to containing some of the drummer's most extraordinary performances since his Zappa days (e.g., "The Black Page"), this CD also unveils an adventurous new direction for the *MD* Hall of Famer—as a modern symphonic composer. His "Five Movements For Drumset And Orchestra" is a tour de force full of meticulous tom/cymbal melodies, signature foot ostinatos, and explosive solo sections that can only garner one response—Bravo! **Michael Dawson**

Sunlight Square Sunlight Square (independent)

Composer/keyboardist **Claudio Passavanti** has created a rhythmically diverse collection of modern dance club tracks he labels "urban dancefloor jazz." Passavanti's creative dissection of well recorded, amazingly performed acoustic drum tracks from the master of groove, **STEVE GADD**, shapes a deep pocket around a fresh compositional variety of jazz, Latin, drum 'n' bass, and funk. Gadd plays with the same spirited fire that his legendary reputation was built upon. Witness the future of synthetic rhythm being built upon by the best acoustic qualities of the past. (www.sunlightsquare.co.uk)

Mike Haid

Hypocrisy Virus (Nuclear Blast)

Colossal beats have long been a focal point of Hypocrisy's apocalyptic, progressive extreme-metal. Former drummer Lars Szöke was exceptional in the Swedish band, and his successor, ex-Immortal drummer **HORGH**, is a monster. Throughout *Virus*, Horgh balances brute force with cunning agility as he complements the otherworldly sensibilities of singer/guitarist/studio wizard **Peter Tägtgren** and bassist **Mikael Hedlund.** On "War Path," Horgh rampages through a storm of ferocious chops while creepy shrieks and furious guitars gnaw the eardrums; and his stylish groove buttresses the ferocity of "Incised Before I've Ceased."

Jeff Perlah

COOL TUNES OUT NOW!

Rock

Opeth Ghost Reveries (Roadrunner)

Sevendust Next (7 Bros)

King's X Ogre Tones (InsideOut)

Jello Biafra With The Melvins Sieg Howdy! (Alternative Tentacles)

Pop

Nikka Costa Can'tneverdidnothin' (Virgin)

Hanson The Best Of, Live And Electric (3CG)

The (International) Noise Conspiracy Armed Love (Burning Heart)

Johnny Society Coming To Get You (Messenger)

Marah If You Didn't Laugh You'd Cry (Yep Roc)

Jazz

The Clayton-Hamilton Jazz Orchestra Live At MCG (Telarc)

The Soft Machine Legacy Live In Zaandam (Moon June)

Groove

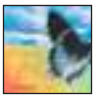
Trey Anastasio Shine (Columbia)

Chris Whitley Soft Dangerous Shores (Messenger)

Garaj Mahal Blueberry Cave (Harmonized)

Lighting The Fuse by Mike Haid

David Hines, Jeff Sipe, John Petrucci



STEVE MICHAUD is a hidden treasure in the small universe of outstanding fusion drummers. On the high-powered instrumental fusion release *Nebula* by bass whiz **David Hines** (also featuring guitarist **Allan Holdsworth**), Michaud displays inspiring, technically challenging concepts, solid time, and excellent acoustic drum sounds. Hopefully we'll be hearing more from this fine player. (www.davidhines.com)

JEFF SIPE is the hardest working drummer on the jam band scene. *Timeless*, his first solo release, reveals a lighter, jazzier side of Sipe's musical personality. The '70s CTI label vibe works well as Sipe orchestrates with a sweet, flowing, and funky pocket throughout. No wild drum pyrotechnics here, just a tasty, mellow, and very listener-friendly collection to put you in a Sunday morning mood. (www.bluesplanet.com)

Prog rock guitar god **John Petrucci** (Dream Theater) reveals his fusion roots with a metal edge on the instrumental shred fest *Suspended Animation*. Drummer **DAVE DICENSO**'s rock-solid time and supportive musical approach allow Petrucci to stretch. DiCenso patiently waits for the perfect moments to unleash his explosive, over-the-top chops. Electronic drum guru **TONY VERDEROSA** contributes his superb talents to one track. (www.johnpetrucci.com)

From Autumn To Ashes Abandon Your Friends (Vagrant)

Known as a melodic hardcore band with a metallic flair, Long Island's From Autumn To Ashes in fact reveal the influence of several hard-rock sub-genres on *Abandon Your Friends*. **FRANCIS MARK**'s drumming is inventive and imposing regardless of the musical attitude on any given track. Mark peppers the tuneful "Inapprope" with a sweeping snare pattern, then nails the chaotic, brash "Vicious Cockfight" with driving flams and unison patterns that always land precisely. Elsewhere, his tom interplay with the guitars on "Placentapede" recalls Iron Maiden's great Nicko McBrain. *Abandon Your Friends* is a grab-bag of serious hard-rock drumming. **Waleed Rashidi**

Charlie Haden/Liberation Music Orchestra

Not In Our Name (Verve)

Thirty-six years after the first LMO album reacted to the war in Vietnam, the sporadically recorded, politically minded group is back in action. Iraq is not mentioned in the liner notes, but the message is clear: This is protest music for the 21st century. The centerpiece is a stirring seventeen-minute "America The Beautiful" medley that's at once reverent and questioning. **MATT WILSON** helps highlight the diversity of American music by adding a melting pot of styles to his swinging foundation—touching on reggae with hi-hat trills and crackling rimshots, playing gentle brushes on a Dvorak composition, and digging mightily into a rollicking Gospel version of "Amazing Grace." **Michael Parillo**

Cold A Different Kind Of Pain (Lava)

Performing thick-riffed, mid-tempo modern rock not unlike Puddle Of Mudd or Smile Empty Soul, Cold now seems to have their sound down to an exact science on their fourth album. Although *A Different Kind Of Pain* doesn't differ too much from the band's recent output, drummer **SAM McCANDLESS** continues to deliver respectable, in-the-pocket drum tracks. Check out his smart and steady grooves in the verses of "Ocean," "God's Song," and "Another Pill" for proof. Also worth noting are the album's brilliant drum tones: gorgeous, full-bodied snare, boomy yet controlled toms, and colorful cymbals, making McCandless's already fantastic tracks that much better. **Waleed Rashid**

Charlie Hunter & Bobby Previte

Longitude (Thirsty Ear)

Lone wolf **BOBBY PREVITE** is constantly expanding his drumming palette and upgrading his aggressive style. Always fond of the edge, here he and guitarist Hunter demolish it and push beyond, creating fragmented and distorted rhythm patterns, sampling freaky bongos and percussion, and generally performing like they have typhoid fever. The music is hot, muggy, and mysterious, like the album was recorded on borrowed time in broken-down studios only minutes ahead of the law. "March" finds Previte bashing full-set rolls like an angry bar bouncer, while "Jupiter Mask" and "H-4" transmit psychedelic garage funk. **Ken Micallef**

Moutin Reunion Quartet

Something Like Now (Nocturne)

Twin brothers **Francois** (upright bass) and **LOUIS MOUTIN** (drums) formed The Moutin Reunion Quartet in 1999 as a vehicle for their original compositions. This 2005 acoustic blowing date finds them skillfully collaborating on their vibrant, no-holds-barred tunes like perhaps only siblings can. The tour-de-force title track finds a simpatico Louis leaning into a fiery, straight-8ths ride/sidestick groove, complete with kick drum jabs and advanced metric modulation. The group goes digging for gold on "Touch And Go" equipped with Louis's crispy cymbals and dotted backbeat, emerging not only rich, but all the wiser—one part tact, ninety-nine parts attitude. **Ilya Stemkovsky**

George Colligan's Mad Science

Realization (independent)

This is a true jazz/rock/funk fusion power trio, with much of the power emanating from drummer extraordinare **RODNEY HOLMES**. Gifted keyboardist Colligan and guitarist **Tom Guarna** allow Holmes the freedom to rhythmically stretch over these creative instrumental compositions. Holmes lays down beautiful grooves when called upon, but when these mad scientists enter into a highly toxic experiment, he adds a most deadly rhythmic ingredient, creating explosive results. Holmes is well studied in the science of expressive, technically challenging drumming, and he takes us to school on this excellent recording. (www.siroccomusic.com) **Mike Haid**

Of Further Interest

Jefferson Starship's classic *Red Octopus*, featuring the wonderful **Johnny Barbata**, has been reissued with five extra tracks. (RCA).

Jamie Oldaker, long-time drummer with Eric Clapton, has a new album out called *Mad Dogs & Oakies*. Guest appearances include Slowhand himself, Vince Gill, Peter Frampton, and Willie Nelson. (Concord)

Pat Mastelotto and his King Crimson buddy Trey Gunn are part of an unusual new group, KTU, which features two accordion players. Their decidedly un-Polka-like new album is called *8 Armed Monkey*. (Thirsty Ear)

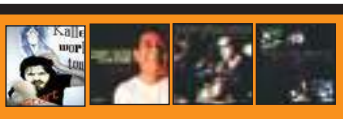
The late **Jim Capaldi** can be seen in all his majesty on a new DVD featuring footage from Traffic's 1994 reunion tour. *The Last Great Traffic Jam* also features drummer/percussionist **Walfredo Reyes Jr.** (Epic)

Two recent Flaming Lips DVDs are out, the self-explanatory *Video Overview In Deceleration* (Warner Bros.) and the remarkably intimate documentary *The Fearless Freaks* (Shout Factory). In the latter disc, viewers will learn more about drummer **Steven Drozd** than they would ever imagine.

Top studio and touring percussionist **Jim Brock** has a new DVD/CD package out called *The Nature Of Drumming*. Pristine sound, diverse and impeccably played music, and important lessons learned from a rich playing career are some of the treats you'll find here. (www.jimbrock.net)

Taking The Reins

New drummer-led releases



Kalles World Tour, *Start* , www.kallesworldtour.dk
Sammy Figueroa & His Latin Jazz Explosion, *And Sammy Walked In,* www.jazzdepot.com
Dennis Stilke Quartet, *In Pieces,* www.phonector.com
Phillip Smith, *Jazz Consortium,* www.bluecanoerecords.com

The Grant Geissman Quintet

AUDIO There And Back Again (AIX)

level: all, $24.98

Digital audio/video recording technology is advancing at the speed of light. AIX Records is on the cutting edge of this new frontier with 96-kHz/24-bit engineering and 5.1 surround sound. Utilizing this new format of one side DVD audio/one side DVD video, LA guitar veteran Grant Geissman brings together former bandmates in the studio to celebrate the 25th anniversary of his first instrumental contemporary-jazz recording by performing Geissman's music from that early era. Drummer **GREGG BISSONETTE**'s colorful and dynamic performances bring the playful tracks to life. Unfortunately, the video portion doesn't allow for optional camera angles, so you're stuck with seeing only short bits of Bissonette's hot licks as the camera shifts from player to player. The disc does offer a multitude of special features and bonus footage, though, including printable lead sheets of each tune. This is an exciting new (and affordable) format that will continue to evolve and hopefully become the industry standard. (www.aixrecords.com)

Mike Haid

The ABCs Of Brazilian Percussion

by Ney Rosauro (Pro Percussao Brasil/Carl Fischer)

level: beginner to intermediate, $24.95 USA

There *is* a difference between Latin and Brazilian music, rhythms, and instruments, and this easy-to-use book/DVD package shows how it's done in Brazil. The book is divided intro three sections: Intro, Instruments (including how to play the chocalho, reco-reco, surdo, caixa, agogo, triangulo, tamborim, repinique, cuica, pandeiro, and berimbau), and Main Rhythms (including the samba, samba reggae, baião, frevo, and maracatú). Although there are written explanations in the book, the best part of the package is the DVD. It's like taking a private lesson from Brazilian native (as well as performer, composer, and educator) Ney Rosauro. At least ten minutes are devoted to each instrument (with multiple camera angles!), and exercises are repeated so you can play along. Rosauro adds helpful tips in the DVD as he thoroughly covers the ABCs of Brazilian percussion. This is a *very* worthy addition to bookshelves of drummers and teachers everywhere. (www.carlfischer.com)

Andrea Byrd

Screaming Headless Torsos

Live!! In New York And Paris

(FuzeLicious Morsels)

Recorded in New York in 1996 and Paris in 2004, this double DVD reveals the super-squall funk of Hendrix-meets-Zappa masters Screaming Headless Torsos, to riotous proportions. Drummer **GENE LAKE** and percussionist **DANIEL SADOWNICK** are amazingly connected and kinetic, as excellent camera angles and audio provide a virtual lesson in rhythmic burn and power. Lake is both brawny and graceful, his drumming a joy to watch and hear whether he is blazing through dub, rock, or odd-metered funk. Guitarist/mastermind **David Fiuczynski** is another highlight, his turbulent riffs egging on the double-edged rhythm movers like an evil genie.

Ken Micallef

MD Radio
To hear many of the artists reviewed in this month's *Critique*, be sure to tune in to
MODERNDRUMMER.com

The Complete Drumset Method: Beginning, Intermediate, Mastering

by Pete Sweeney (Alfred)

level: beginner to advanced, $19.95 each

These affordable, well structured books (sold separately) contain the essential information that a drumset player needs to become a well-informed student of drumming in the styles of jazz, rock, blues, funk, and Latin. Each book includes a CD with brief examples of the many written exercises, rudiments, grooves, fills, and songs. The CDs are well recorded, though vocal cues acknowledging the page number (or numbering the exercises), as well as vocal count-ins for each example, would have been helpful. Since many of the examples are played at a fairly brisk tempo, these books would be best utilized with the guidance of an experienced instructor. Each book also includes a short, enlightening interview with jazz drumming legend Joe Morello.

Mike Haid

Double-Pedal Gold

by Joe Morton (independent)

level: intermediate to advanced, $25

For drumset players interested in developing double-stroke proficiency with the feet, Morton has gathered a 52-page collection of challenging exercises, patterns, and solos. He begins with preparatory exercises to help get the hands and feet in shape, then adds foot patterns to develop 32nd-note double strokes within 16th-note and triplet bass drum figures. Morton also includes a tricky section containing forty-two linear sticking patterns. The book is easy to follow in conjunction with the various examples performed on the CD. The only drawback to the CD is that it groups several exercises onto each track, forcing students to frustratingly search for individual exercises. Morton plans to release a *Double Pedal Gold* DVD that will offer a much-needed look at his heel-toe technique for developing the chops to smoothly perform these advanced rhythms. Although this package is a bit pricey, if your goal is to become the next Donati, Mangini, or Lang, this is a great place to start. (www.doublepedalgold.com)

Mike Haid

Afro Cuban Drumming: An Overview For The Drumset

by Phil Maturano (Meinl)

level: intermediate, 45 Euros

Phil Maturano's new DVD on Afro-Cuban drumming provides an excellent introduction and overview on how Afro-Cuban rhythms may be played on the drumset. Assisted by several percussionists, Maturano first shows how a particular element, such as clave or cascara, is played traditionally, then how it's been adapted to the set. This demonstrates how Afro-Cuban drumset rhythms are a logical extension and interpretation of timbale, conga, and bell patterns. Covering the basics of mambo and cha-cha-cha in this informative manner, the presentation goes on to demonstrate these drumset patterns with and without other percussionists, in a rhythm section, and with a band. There are a few plugs for Meinl products here and there, but that's of little concern or surprise, considering their backing of this project. For a set player new to Afro-Cuban rhythms, or one looking to get a better handle on them, this is an excellent DVD. (www.philmaturano.com)

Martin Patmos

PRIDE AND PASSION

382 years of craftsmanship and dedication to the art of cymbal making are the foundations that we build upon every day. The Zildjian family has passed down this tradition for generations and we are proud to keep the flame alive.

Our reward is knowing that the cymbals we make are being played by drummers and percussionists, who are as passionate about their art as we are. Thank you for telling us.

Zildjian cymbals voted Best Quality and Craftsmanship in every Consumers Poll since its beginning in 1986.

©2005 Avedis Zildjian Company

THE NEW
ZILDJIAN.COM

Zildjian®

Let Us

MODERN DRUMMER
Ben Riley
Ryan Dusick
Kenney Jones
Jerry Gaskill
Kenny Buttrey
The World's #1 Drum Magazine
MODERN DRUMMER
TOMMY LEE
BACK FOR MORE MAYHEM
MODERN DRUMMER
The World's #1 Drum Magazine
Jon Theodore
MD's 2005 Equipment Spectacular
100s of HOT Products!
Playback With Carl Palmer
Larry Mullen Jr.
Keith Harris
Daniel Adair
Scott Travis/Judas P
In Memoriam
Jim Capaldi, Spencer Dryden, And Keith Knudsen
MODERN DRUMMER
Drummers • Gear • Techn
MODERN DRUMMER
The World's #1 Drum Magazine
AUGUST 2005
$11,000 Worth Of Gear! WIN IT!
Jazz Legend
Roy Haynes
80 Years Of Hip
Chris "Daddy" Dave
Kenny Garrett, Mint Condition
Trey Gray
of Brooks & Dunn
Gavin Harrison
Killer Porcupine Tree Chart
Todd Sucherman's
Rockstar Digs
Strapping Young Lad's
Gene Hoglan
American Hi-Fi's
Jason Sutter
99 Drum
MODERN DRUMMER
Celebrating 30 years
MODERN DRUMMER
Celebrating 30 years

Treat You This Year!

We're celebrating
MD's 30th Anniversary—
and YOU get the gift.

Subscribe and get 12 incredible issues for just $29.97—
that's 50% off the annual newsstand cover price.

Every Issue Of MD Includes: Interviews With The World's Leading Drummers • Complete Rock Charts, Drum Solos, And Patterns Performed By Your Favorite Players • Insightful Reviews On The Hottest New Gear On The Market • A Full Roster Of Columns On All Facets Of Drumming • The Best In CDs, Books, And DVDs For Drummers • A Chance To Win Thousands Of Dollars' Worth Of Valuable Free Gear Each And Every Month...**And Much, Much More!**

Subscribe To Modern Drummer This Holiday Season ...

And with your payment we'll send you
a limited-edition MD 30th anniversary water bottle.

You can save even more with a two-year subscription—24 issues for $46.97—and receive both **the water bottle and our 30th anniversary coffee mug.**

Act now and join the celebration!

In the US, call toll-free:
1-800-551-3786
(Outside the US: **1-815-734-1170**)
and give the operator key code BHLD5
Or visit us on the Web at
www.moderndrummer.com

BATTER BADGE®
VENTED IMPACT PADS
Since 1995
NONE BETTER FOR BASS DRUMS!
Single kick, double kick, tom, and snare models.
*U.S. Patent #5,986,196
"Badges protect and enhance heads better than ordinary "dots" or "patches". My patented vented designs make your heads last and drums sound terrific!"
Eric "Baron" Behrenfeld
Slug Founder
www.slugdrums.com
Send $1.00 for sticker & info to:
SLUG, BOX 578306
CHICAGO, IL 60657-8306
SLUG®

ThunderEcho Drums
Try it for the LOOK...
...Buy it for the SOUND
Trash Kat
20" Floor Tom
FOR MORE INFO: call 330-225-1488
or see us at PASIC Booth #433

OFF•SET
FEATURES:
•Massive free-standing pedestal design allowing for 34" more downward travel of the pedal
•12 1/2" long x 3 1/2" wide foot pedal-largest in the industry-for either heel-down or toe-down techniques
•Fully adjustable concentric double chain drive
•Quad drive springs for increased response and sensitivity
•1/2" U-joints and dust covers
•Spring-loaded anti-skid spurs and anti-skid pads on both pedal base and center beater housing
•Completely independently adjustable beater holders with 1" lateral adjustment each
•Hard-soft mallets with mallet shaft keys
•Center-mounting hoop clamp which eliminates all lateral torque on the bass drum hoop
•Bi-laterally symmetrical design creating a unit where both pedals FEEL IDENTICAL
•Extremely ergonomic drum-centering design
OFF•SET
814.672.5780 • FAX 672.5671
www.pointfivealo.com

UltraPhones
The PRO'S CHOICE!
29 db Isolation
SHOP ON-LINE GK-MUSIC.COM
1-800-747-5545 P.O. BOX 645, WAYZATA, MN 55391

FLIX
Artistry in Brushes
Big Bang Distribution
9420 Reseda Blvd. PMB 350
Northridge, CA. 91324, Ph. 800-547-6401
www.bigbangdist.com

drums.com™
DRUMSET GIVEAWAY!
Enter to win a Drumset for the Holidays!
10 Years Online
Visit drums.com.
www.drums.com

VATER
GOOD WOOD perfected

Serving Orange County Drummers for Over 40 Years
Now Serving the World
WEST COAST DRUM CENTER
3686 S. Bristol St.
Santa Ana, CA 92704
Call Toll Free 1-877-WCDRUMS
www.westcoastdrumcenter.com

OUR IMPRESSIVE 5-INCHER.
Practice on this pad and you'll strike like a pro.
E-PAD! practice pads
Scope us at Winter NAMM '06
STRIKE ZONE
New 5-inch practice pad builds
• Precision
• Control
• Performance
Only E-PADs are made with Enduraflex™
epadco.com • 818.775.2910

Cymbal Crown
CYMBAL HOLDER
FAST SET-UP
• Built-in soft rubber cushion
• Sleeve protection
• No screws to remove
• Better cymbal sound
• No metal to metal
• Slick professional appearance
• Fits all stands
Big Bang Distribution • 9429 Reseda Blvd. PMB 350 • Northridge, CA 91324 • Ph. 800.547.6427 • www.bigbangdistribution.com

Sam Barnard's
JamminSam .com
"We gotcha covered"
DrumWrap
Free Samples & Hardware Catalog
Prices Include Sizes: 12x8, 13x9, 16x16, 22x14
Hi-Gloss Solids...$96.99
Satin Flames..$137.99
Metals.....$137.99
Pearls....$159-$189.99
Sparkles.....$217.99
Glass Glitters..$289.99
More finishes availble
Call for a price on one or more drums- any sizes.
(602) 279-4041

STICKTAPE.COM™
GRADUATE FROM ELECTRICAL TAPE
© 2005.PCIGROUP

GET CONTROL!
Quick and Easy Isolation
Portable and Free-Standing
CLEARSONIC PANEL
Drum Shields
LID SYSTEM
with AX12 Height Extenders
SORBER
Absorption Baffles
1.800.888.6360
clearsonic.com
CLEARSONIC

DRUM CASES & BAGS all sizes
Impact
"My mind is at ease with my drums secured in my IMPACT CASES. They Showed Up!"
AARON SPEARS
USHER, AMERICAN IDOL TOUR
800.342.1244 impactind.com

DRUM
BASSADORS
pAiSTe
www.paiste.com

TAYE
DRUMS
GREAT
SOUNDING
DRUMS
WWW.TAYEDRUMS.COM

www.
drummaker
.com
HARDWARE • SHELLS • COVERING
PARTS GUIDE ONLINE!
DRUM SUPPLY HOUSE
800-NEW-DRUM

Idaho Percussion
Pro Drum Shop - All Major Brands
Huge Selection and Discount Prices
Free Shipping Available
Idaho Percussion has Everything a
Drummer Needs... and More
888-695-5454
www.idahopercussion.com

Chrome
MetallicHeads.com
12 Reflective Colors

TheDrumWorks.com
Online's Percussion Instrument Superstore
1-888-525-3786
www.thedrumworks.com

JOE MORELLO
NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS
IN THE NEW YORK AREA. CALL FOR EVALUATION.
(973)373-6282 10-12A.M.,7-10P.M.
Joe Morello Productions
73 Myrtle Ave., Suite 7B
Irvington, NJ 07111

the
drum pad
Chicagoland's Pro Drum Shop
48 W. Palatine Road
Palatine, IL 60067
888-523-1158 • www.thedrumpad.com

SAN FRANCISCO
Drum Co.
Made in USA
TM
www.sfdrumco.com
Modern Crafted
Drums with a
Classic Sound
Offering Traditional
Thin Ply Bass Drums
and Snare Drums
Dealer inquiries welcomed

CELTICBELLS
6 8 10 12 inch
List $44 to $74
Removable
Interchangable
Sizzlers & Jingles
Pat. Pend
Listen to Sound Samples at
FactoryMetalPercussion.com
Team Factory Metal
Billy Ward, Gregg Bissonette, Luis Conte
Tommy Lee, Peter Erskine, Paul Wertico
Gary Novak, Lenny Castro, Thomas Lang
Marvin Smitty Smith, Daniel de los Reyes
Richie "Gajate" Garcia, Matt Chamberlain
Jerry Marotta, Carl Palmer, Gary Husband
Tom Brechtlein, Ari Hoenig, Adam Deitch
Rick Allen, Tris Imboden, Emil Richards
Will Calhoun, Walfredo Reyes Jr., Zoro
Ray Luzier, Taku Hirano, Kurt Rasmussen
The Drumbassadors & Street Drum Corp
Played by Blue Man Group in "Robots"
Factory Metal (760) 868-4808
Distributed by HSS & Universal Percussion
Available OnLine at MusiciansFriend.com

im
Cascio
interstate
music
since 1946
Lowest Prices
Great Selection!
Pearl
union
PAISTE
Zildjian
dw
ludwig
& more . . .
3
Visit our website
& call center
Ways to Shop!
Internet
www.interstatemusic.com
Call Center
1.800.IN.A.BAND
Superstore
138th & National
Milwaukee, WI

RockenWraps
The most unique and truly
innovative new concept in
drum finishing...
Over 100 designs
now available...!
Or you can send us
your custom artwork...!
Standard 5 Piece set of Wraps
$249.99
Every size and
configuration available...!
1-425-485-3527
www.RockenWraps.com
16212 Bothell Everett Hwy
Box #101
Millcreek Wa 98012-1219
Info@RockenWraps.com
Choose from our HUGE selection of designs, or send us your custom artwork/logos...!

THE DRUM CENTER OF LEXINGTON
YOUR CYMBAL CONNECTION!
- Talk to A Pro
-Get Expert Advice
-Unbeatable Prices!
-Fast Delivery
Your First Cymbals or Adding to Your Collection
Call for Toll-Free number
859-276-1827
431 Southland Dr., Lexington, KY 40503

George's DRUM SHOP
CLEVELAND-AKRON'S DRUM SHOP
Low Internet Prices & Good Advice
www.georgesdrumshop.com
Toll Free: (866) 970-0800
A proud supplier of GIBRALTAR hardware

AMDRUMPARTS.COM
CUSTOM BUILDER • DISTINGUISHED PARTS
MAPLE SHELLS
CUSTOM LUGS
PARTS CATALOG
FREE EDGES & HOLES w/COMPLETE DRUM!
CATALOG ONLINE
(541) 895-5563

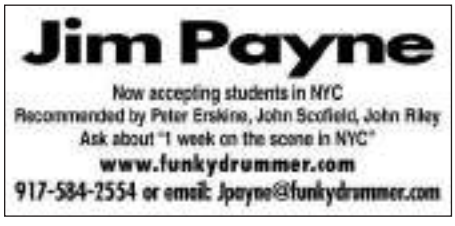
DRUM TRIBE
T-shirts for Rhythm-minded People
WWW.DRUMTRIBE.COM

SUPPORT YOUR HABIT!
"It's like a giant suspension mount for your entire drumset...if you wish to hear the pure unadulterated sound of your drums, then you need to check out the HoverDeck".
Modern Drummer
The Auralex® HoverDeck™. Contact your favorite Auralex authorized dealer to configure yours today.
Total Sound Control
Auralex
acoustics

MEMPHIS
DRUM SHOP
888•276•2331 www.memphisdrumshop.com

KOSA
PERCUSSION
(800) 541-3401
• workshops
• festival
• camp
• cd
• events
kosamusic.com

Beni
Drum Company
(888) 442-6235
www.benidrums.com


Jim Payne
Now accepting students in NYC
Recommended by Peter Erskine, John Scofield, John Riley
Ask about "1 week on the scene in NYC"
www.funkydrummer.com
917-584-2554 or email: Jpayne@funkydrummer.com

JC's Drummin' Music Shop
"I'd Rather Be Drumming"
Hats/Mugs/T-Shirts Now In Stock
• All Pro Lines in stock
• Custom Drums • Vintage Drums
933 E. Auburn Rd.,
Rochester Hills, MI 48307
(248) 852-3660 • wwwjcdrums.com

PowerStix
Evolution is just a matter of time.....
They light up!!
PowerStix.com
1-877-PWR-STIX
Size 2B, 15.25" long, 91 grams
Available in blue, green and red

Mayer Bros.
www.mbdrums.com

RUPP'S DRUMS
DENVER'S ONLY PRO DRUM SHOP
BUY • SELL • TRADE • REPAIR • VINTAGE
2045 S. Holly
Denver, CO 80222
(888) 756-5777 • fax (303) 757-2792
Email: rupp@ruppsdrums.com
Visit the webpage: www.ruppsdrums.com
"We have EVERYTHING!"

COOL CLAWS
www.maceacherndrums.com
Patent Pending

D'AMICO DRUMS www.damicodrums.com
drum sets, snare drums, accessories
Adjustable Bass drum Cradle
$199 Plus S&H
Instantly convert a floor tom or enhance the sound of a smaller bass drum.
Order On-line
PO Box 663 Southampton, MA 01073 Tel: (413) 539-1895

www.DrumsonSale.com
GIGANTIC SAVINGS
11375 Robinwood Drive
(College Plaza)
Hagerstown, MD 21742
www.drumsonsale.com
1-301-733-DRUM (3786)

Since 1961
PRECISION DRUM CO NEW YORK
Custom Drum Builders
Quality Recovering Wrap
Free Samples
Complete Kits
Complete Repair Services
100% Maple Keller Shells
Hardware
Precision Drum Company
2012 Route 44, Pleasant Valley, NY 12569
Toll free 1-888-512- DRUM (3786)
www.PrecisionDrum.com

(718) 259-4468
MAGGIO MUSIC
For all the latest Drum DVDs
Visit our website
www.maggiomusiccenter.com
8403 18th Avenue, Brooklyn NY 11214

DRUMOMETER™
NOW AVAILABLE!
Model II
with exciting new features!
"The Drumometer is a Great Tool..."
— Joe Morello
ORDER TODAY!
www.Drumometer.com
888.891.7352 • 919.783.4181

DVDs Videos
T-Shirts Wrist straps
World's Fastest Drummer
WFD
EXTREME SPORT DRUMMING
TM
www.WorldsFastestDrummer.com
888.891.7352 • 919.783.4181
HOME OF EXTREME SPORT DRUMMING

MusiCares
For Music People
Financial Assistance and Addiction Recovery Services for Music People in Medical, Financial or Personal Crisis.
CALL TOLL FREE FOR INFORMATION
NORTHEAST
1(877)303-6962
CENTRAL
1(877)626-2748
WEST COAST
1(800)687-4227
Please visit us at GRAMMY.com

D-6

Never has a kick in the gut felt so good.

A SOUND YOU CAN FEEL

There's a good reason why so many artists and engineers have switched over to the D6. It's because the Audix D6 offers a combination that can't be beat: Ground-shaking lows along with clarity and attack. Stylishly machined by Audix from a solid bar of aircraft grade aluminum, the D6 offers a frequency response of 30 Hz – 15 kHz and a cardioid pick-up pattern.

The D-6 simply sounds great in just about any position without having to add EQ.

Main Features

- Transformerless design, low impedance, and balanced output
- Interference free performance even with long cable runs
- Ideal for kick drum, floor tom, djembe, cajon, bass cabs

Available in a durable hard coat anodized black or special nickel finish.

AUDIX
PERFORMANCE IS EVERYTHING

FOR A DEALER NEAR YOU CALL: 800-966-8261

TEL: 503-682-6933 FAX: 503-682-7114 www.audixusa.com

Audix Corporation. PO Box 4010. Wilsonville, OR 97070.
©Audix Corp 2005. All rights reserved. Audix and the Audix logo are trademarks of Audix Corporation.

STANTON MOORE

GRAND PRIZE WORTH

Photo by Dwight Marshall

Grand Prize:

1. A GRETSCH CHAMPAGNE SPARKLE USA CUSTOM BE-BOP KIT: an 8 x 12 Tom, a 14 x 14 Floor Tom, a 16 x 18 Bass (with drum mount and matching inlay hoop) and a 5 x 14 snare. Set complete with DW HARDWARE, which includes: a 6500 hi-hat, a 6300 snare stand, four 6700 cymbal stands, a 9100M throne and a 9000 single pedal
2. BOSPHORUS CYMBALS: a 22" Wide Ride, a 20" Wide Ride, a 20" Trash Crash, a 20" Pang Thang, and a pair of 14" Fat Hats
3. REMO DRUMHEADS: two 12" Coated Ambassador, four 14" Coated Ambassador and two 18" Coated Powerstroke 3
4. A brick of STANTON MOORE SIGNATURE STICKS from VIC FIRTH
5. A copy of both of STANTON'S DVDs from CARL FISCHER MUSIC
6. A copy of STANTON'S BOOK from CARL FISCHER MUSIC

1st Prize:

1. BOSPHORUS CYMBALS: a 22" Wide Ride, a 20" Wide Ride, a 20" Trash Crash, a 20" Pang Thang, and a pair of 14" Fat Hats.
2. A brick of STANTON MOORE SIGNATURE STICKS
3. REMO COATED AMBASSADOR DRUMHEADS PRO PACK (1 each) 12", 13", 14" & 16"
4. A copy of both of STANTON'S DVDs
5. A copy of STANTON'S BOOK

Stanton Moore

Playing the Music He Loves

Raised in New Orleans, Stanton is one of the hottest and most versatile young drummers on the scene today. Known for his personal style of Crescent City funk and groove, he is a founding member of ***Galactic*** and is involved in many side projects that can take him anywhere from Jazz to Funk to Metal. In addition to Galactic, he records and performs with groups as varied as ***Garage-a-Trois, The Preservation Hall Jazz Band*** and ***Corrosion of Conformity.*** With his new 2005 DVD releases ***A Traditional Approach to New Orleans Drumming*** and ***A Modern Approach to New Orleans Drumming*** as part of a series called ***Take It To The Street*** produced by Carl Fischer Music and upcoming book with CD, Stanton has entered the realm of being both a serious clinician as well as the leading steward of the New Orleans drumming tradition. Stanton is very particular about his sound and gear and is proud to endorse Bosphorus Stanton Moore series cymbals, Gretsch drums, DW hardware, Remo drumheads, and Stanton Moore Signature Sticks by Vic Firth.

Consumer Disclosure & Entry Details

1. **To enter online,** visit www.moderndrummer.com between the dates below and look for the Stanton Moore Contest button **or** send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, email address, and telephone number to: MD/Stanton Moore Contest, 12 Old Bridge Road, Cedar Grove, NJ 07009.
2. Enter as often as you wish via postcard, but each entry must be mailed separately.
3. **Odds of winning depend on the number of eligible entries received.**
4. **CONTEST BEGINS 10/1/05 AND ENDS 12/31/05. POSTCARDS MUST BE POSTMARKED BY 12/31/05 AND RECEIVED BY 1/5/06.**
5. Grand Prize Drawing: Winner will be selected by random drawing on January 12, 2006. Winner will be notified by phone on or about January 18, 2006.
6. Employees and their immediate families of Modern Drummer, Carl Fischer Music, Kaman Music Corp., Gretsch Drum Company, Bosphorus, Vic Firth, Inc., DW, Remo and their affiliates are ineligible.
7. Sponsor is not responsible for lost, misdirected, and/or delayed entries.
8. Contest open to residents of US and Canada who are 18 years of age or older. Void in Florida, Quebec, Canada, and where prohibited by law.
9. One prize awarded per household per contest.
10. **Grand Prize –** Gretsch Champagne Sparkle USA Custom Be-Bop Kit four-piece drumset that includes: 8 x 12 Tom, 14 x 14 Floor, 16 x 18 bass and 5 x 14 snare complete with DW Hardware: 6500 hi-hat, 6300 snare stand, 6700 cymbal stand (x 4), 9100M throne, 9000 single pedal. Bosphorus Cymbals: 22" Wide Ride, a 20" Trash Crash, a 20" Pang Thang and a pair of 14" Fat Hats. Remo Drumheads: 2-12" Coated Ambassador, 4-14" Coated Ambassador and 2-18" Coated Powerstroke 3. Vic Firth, Inc: a brick of Stanton Moore Signature Sticks. Carl Fischer Music: *Take It to the Street!. A Traditional Approach to New Orleans Drumming, A Modern Approach to New Orleans Drumming* and a copy of Stanton's book, *Take it to the Street!*
    Approximate total retail value: $11,000.00.
    First Prize – Bosphorus Cymbals: 22" Wide Ride, a 20" Wide Ride, a 20" Trash Crash, a 20" Pang Thang, and a pair of 14" Fat Hats. Remo Drumheads: Coated Ambassador Drumhead Pro Pack (1 each 12", 13", 14", & 15".) Vic Firth, Inc: A brick of Stanton Moore Signature Sticks. Carl Fischer Music: A copy of both of Stanton's DVDs. A copy of Stanton's book.
    Approximate total retail value: $3000.00
    Second Prize – Remo Drumheads: Coated Ambassador Drumhead Pro Pack (1 each 12", 13", 14", & 15".) Vic Firth, Inc: A brick of Stanton Moore Signature Sticks. Carl Fischer Music: A copy of both of Stanton's DVDs. A copy of Stanton's book.
    Approximate total retail value: $300.00
    Third Prize – (three winners): Vic Firth, Inc: One pair of Stanton Moore Signature Sticks. Carl Fischer Music: A copy of Stanton's book.
    Approximate total retail value for each winner: $35
    Total sweepstakes value: $14,335
11. Sponsored by: Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove,NJ 07009, (973) 239-4140.
12. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winner's name, send a self-addressed, stamped envelope to: Modern Drummer Publications/Stanton Moore/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

GIVE-AWAY!

OVER $10,000

2nd Prize:

1. A brick of STANTON MOORE SIGNATURE STICKS
2. REMO COATED AMBASSADOR DRUMHEADS PRO PACK (1 EACH) 12", 13", 14" & 16"
3. A copy of both of STANTON'S DVDs
4. A copy of STANTON'S BOOK

3rd Prize:
(three 3rd place names will be drawn):

1. One pair of STANTON MOORE SIGNATURE STICKS
2. A copy of STANTON'S BOOK

Gretsch · Bosphorus · REMO · dw · Vic Firth · Carl Fischer Music

ENTER AT WWW.MODERNDRUMMER.COM • ENTER TODAY!

Advertise in Drum Market

and reach over a quarter million drummers worldwide.

RATES
Minimum frequency: 3 months
Minimum ad charge: $10

3x: $1.75 per word, per month
6x: $1.60 per word, per month
12x: $1.45 per word, per month

Boldface words: add 75¢ per word, per month.
Address: add $5 per address, per month.

PAYMENT
Ads must be prepaid prior to closing date of the issue.
Acceptable forms of payment: personal check, money order, Visa, and MasterCard.

TERMS
Publisher reserves the right to edit all classified ads.
Ad positioning is solely determined by the publisher.

CORRESPONDENCE
Joan Stickel
Modern Drummer Magazine
12 Old Bridge Road
Cedar Grove, NJ 07009
Tel: (973) 239-4140
Fax: (973) 239-7139
Email: joans@moderndrummer.com

Modern Drummer CLASSIFIED ADVERTISERS

If you find yourself missing deadlines, or not sure of when your ad will run, please refer to the calendar below.

ISSUE DATE	CLOSING DATE	ON SALE DATE
JAN	Sept 15	Nov 30
FEB	Oct 15	Dec 30
MAR	Nov 15	Jan 30
APR	Dec 15	Feb 28
MAY	Jan 15	Mar 30
JUN	Feb 15	Apr 30
JUL	Mar 15	May 30
AUG	Apr 15	Jun 30
SEPT	May 15	Jul 30
OCT	Jun 15	Aug 30
NOV	July 15	Sept 30
DEC	Aug 15	Oct 30

For Sale

Everything Bill Bruford—hard to find CDs, DVDs, merchandise. **Www.billbruford.com.**

Rogers-Rogers—We bought the entire inventory from Fender in the 1980s! Drumheads, sticks, hoops, Dynasonic frames, collet noses. We also carry a full line of vintage drums, Slingerland, Ludwig, Gretsch, Camco. Al Drew's Music, 526 Front St., Woonsocket, RI 02895. Email: aldrewmusic@aol.com, tel: (401) 769-3552, fax: (401) 769-4871.

American Music Drumparts—chrome and brass lugs, parts, hardware, etc. Free catalog, (541) 895-5563, www.amdrumparts.com.

Carbonlite Drum Racks: Lighten your load. Carbon fiber rack systems, plus tube kits for steel rack tube replacement. (727) 742-2263, **www.carbonlite.com.**

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404. **Www.Eamesdrumshells.com.**

Gretsch Drums, parts, logo heads, badges, etc., www.explorersdrums.com. Tel: (816) 361-1195.

GLC Drums—Hand-crafted snare drums. **Www.glcdrums.com.**

Full-color bass drum heads custom made with your photos, logos, digital files. Or choose an image from our catalog. **Www.VividHeads.com.**

Stacked shell segmented snares, kits, and shells. **Www.Globaldrumco.net.** (888) 325-6545.

Guaranteed lowest prices on Tama and Starclassic drums, 6 months no-interest financing available! Matt's Music Center, Weymouth, MA. (800) 723-5892. Www.mattsmusic.com.

Moms Music. For all your drum needs. DW, ddrum, Tama, Yamaha, Paiste, Zildjian, Remo, Sabian, Aquarian, LP, Gretsch, Ludwig, and more. Tel: **(800) 467-MOMS**, ask for Ryan. Www.momsmusic.com.

Azjax djembes. Hand lathed, kiln dried, goat skin djembes with bag. Check 'em out! **Www.azjaxdrums.com.**

Saluda Cymbals—hand crafted cymbals. We even customize cymbals based on your descriptions—great prices! Check our custom drums too! **(803) 782-6999, www.saludacymbals.com.**

differentdrummer t-shirts—We don't march to the beat, we make it. **Www.differentdrummergear.com.**

Drumtribe.com: T-shirts for rhythm-minded people.

Drum Bum: T-Shirts, hats, decals, keychains, and 400 **free** lessons! **Www.drumbum.com.**

Download your favorite music from drummers and percussionists. Interviews, photos, and online lessons from your favorite artists, free monthly email newsletter, drum circle info from around the world, and more. **Www.DrumsOnTheWeb.com.**

African drums, affordable high-quality drums. **Www.wwdrums.com.**

Study Materials

Groove Magic! Protracks innovative drumset lesson. CD/Chart $7. Secret technique. Be the best. Pyramid Productions, PO Box 231286, Portland, OR 97281. **Pyramidpropdx@aol.com.** Price includes shipping.

Hard-cover drum books by Joel Rothman. Complete Rock Drummer, Complete Jazz Drummer, $99.95 each. Send for free catalog. J.R. Publications, Charles Dumont & Son, #1085 Dumont Dr., Voorhees, NJ 08043. Tel: (800) 257-8283.

"Fast Hands For Drummers." To order, send $12 to: John Bock, 9 Hillview Place, Elmsford, NY 10523.

Sex & Drumming—www.lcrockett.com.

Www.tigerbill.com: Study tension-free drumming at TigerBill's state-of-the-art studio—(908) 638-5545.

Drummers—Howie Reider writes again. Sam Ulano recommends my latest book, **Learning Drum Reading.** You'll love it. Send check or money order, $14.95 plus $3.85 for priority mail, total of $18.80. Howie Reider, PO Box 203, Greenfield Park, NY 12435.

20 popular rudiments cassette package with booklets and music. Send $20 to Scott L. Walker, 30137 Avenida Tranquilla, Rancho Palos Verdes, CA 90275 fast.

Www.bryanwest.com: Techniques In Interdependence available now! Wertico and Collins endorsed!

Instruction

Kansas. Study with **Ken Anderson in Lawrence.** M.A. University of Kansas. Students include successful players, recording artists, teachers, and section leaders. (785) 218-3200, PO Box 442224, Lawrence, KS 66044.

NYC—Westchester. Learn the art of playing the drums. Students include platinum artists. All welcome. **"It's about time." Www.edbettinelli.com.** Tel: (212) 759-2631, (914) 674-4549.

Virginia—Richmond, Yorktown, Williamsburg. Study reading, technique, coordination, styles. Jeff Johnson, (757) 741-2370, jeffwjstix@yahoo.com.

NYC—Tabla. Study Indian classical drumming with performer Misha Masud. All levels. Special training for musicians of jazz, East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

Baltimore-Washington: Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: (410) 747-STIX.

Frustrated with your feet? In LA, get sick scary double pedal chops! Rick, (310) 392-7499.

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Manhattan and Staten Island studio locations. (718) 351-4031.

LA, Pasadena—Learn to drum at The Lesson Shack! First lesson's **free**! Phil (626) 429-4865. TheLessonShack@yahoo.com.

Central Texas. Are you looking for an instructor?

Vintage Corner

For Sale

Vintage Drum Center—Buy with confidence from an expert! Ludwig, Slingerland, Rogers, Gretsch, Zildjian, and more. Money-back guarantee. Www.vintage-drum.com. Tel: (800) 729-3111.

A Drummer's Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10–6 PST, Mon–Sat, tel: (415) 458-1688, fax: (415) 458-1689.

BackBeat Drums. Vintage & restored drums, cymbals, stands, and parts. **Tel: (208) 265-4336**, www.backbeatdrums.com.

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, www.drumatix.com.

You need: **Drumfarm** vintage drum list. Bobby Chiasson's Jollity Drum Farm, 420 Coach Road, Argyle, NY 12809. Tel: (518) 638-8559, www.drumfarm.com.

The Ludwig Book! by Rob Cook. Business history and dating guide, 300 pages (64 color), Wm. F. Ludwig II autobiography, books on Rogers, Leedy, Slingerland, calfskin heads, gut snares, and more. Contact Rebeats, tel: (989) 463-4757, Rob@rebeats.com, Web site: www.rebeats.com.

Wanted

Immediate cash—Gretsch, K Zildjians, Ludwig, Rogers, Slingerland, Leedy. Vintage Drum Center. Tel: (800) 729-3111, or (641) 693-3611, vintagedrum@lisco.com.

Unusual-finish drums: swirls, stars, top hats, engraved, etc. Also **Camco**, George Way, Gladstone, and Ringo drums. (800) 839-6634.

Miscellaneous

Www.vintagelogos.com. Vintage-style logos for kick drums.

Edfrancisdruminstruction.com. (512) 218-1791.

NYC—Drum lessons in your home. (516) 476-3778, **www.mikeveny.com.**

Wanted

Vintage Drums—Ludwig, Gretsch, Rogers, Slingerland, and K Zildjian. Call **(800) 729-3111,** vintage-drum@lisco.com.

Wanted: Korg Wavedrum with RE-1 controller, rim, accessories. Info@synthsational.com.

Miscellaneous

New! Video clips, free drum lessons, drum videos, monthly giveaways at Dave Bedrock's americandrum-school.com.

Www.buildyourowndrums.com.

Musician's Lair. Find musicians and bands. Create a Web page! Showcase your songs. Find or advertise gigs! **Www.musicianslair.net.**

Equipment endorsements for you! All the biggest manufacturers of drums, cymbals, heads, sticks, and more. **Get the insiders' secrets. Call 24/7, free recorded message** for your free informational packet. (609) 945-1398.

Www.MusiciansContact.com. Need work? Paying jobs and resumes online. Thousands of satisfied members since 1969, tel: (818) 888-7879.

Musicians National Referral: Where pro musicians and bands connect. World's largest, most preferred referral. Ask about our lifetime membership. Tel: (800) 366-4447. Www.musicianreferral.com.

Drum Bum: T-Shirts and gifts. Www.drumbum.com.

Www.drumtips.com. Over 400 **drum tips!**

411drums.com—#1 drum portal with free lessons, tips, articles, photos, links, tabs, glossary, and more!

COMING NEXT MONTH

Jon Farriss

Success With INXS

NATE MORTON
Buzz Drummer From Rockstar: INXS

DAFNIS PRIETO
Latin-Jazz Storm With Michel Camilo

Off The Record With
SEETHER'S JOHN HUMPHREY

30 Seconds To Mars'
SHANNON LETO

MD Exclusive:
Recording 101:
Essential Tips For Your
First Time In The Studio

Don't miss it!

Check Out
MD ONLINE

www.moderndrummer.com

KoSA 2005

The 2005 KoSA International Percussion Festival was held this past July 25-31 at Vermont's Castleton State College. This year marked the tenth anniversary of the event.

Led by artistic director **Aldo Mazza**, the faculty featured drumset artists **Jim Chapin**, **Kenwood Dennard**, **Liberty DeVitto**, **Dom Famularo**, **Jeff Hamilton**, **Russ Lawton**, **Russ Miller**, **Tyler Stewart**, and *MD* senior editor **Rick Van Horn**. Ethnic percussion was represented by world percussionist **Memo Acevedo**, Latin drumset and percussion stars **Walfredo Reyes Jr.** and **Richie "Gajate" Garcia**, conga phenom **Richie Flores**, taiko authority **Marco Lienhard**, Brazilian percussion specialist **Cassio Duarte**, and frame drumming master **Glen Velez**. African drumming and dance classes featured **Michael Wimberly & The National Song & Dance Company Of Mozambique**. **Mario DeCiutiis** and **Allan Molnar** offered classes on electronic percussion and computer music technology. Legendary symphonic percussionist and educator **Arthur Press** and New York Philharmonic veteran **Morris "Arnie" Lang** conducted the orchestral percussion track, while jazz vibist **Arthur Lipner** and classical marimbists **Yuko Yoshikawa** and **Eriko Daimo** focused on mallet techniques. Rhythmic approaches for performance on the Australian didgeridoo were taught by **Lou Robinson**, while drummer, entrepeneur, and author **Graham Webb** offered an inspirational lifestyle presentation.

The camp also included the KoSA Music Festival, which presented faculty members in nightly performances. Friday's participant recital gave students the opportunity to demonstrate what they had learned. A faculty recital on Saturday capped the week's activities.

Sponsors for KoSA 2005 included Asano Taiko, Audix, Australian Originals, Ayotte, Berklee College Of Music, Bosphorus, Cooperman, D'Addario Foundation, Drummers Collective, drumKAT, Drum Workshop, Evans, Gibraltar, Graham Webb International, Lang Percussion, Latin Percussion, Ludwig/Musser, Malletworks Music, Mapex, Mike Balter, *Modern Drummer*, Mountain Rythym, Pearl, Percussion Studio, Pro-Mark, Regal Tip, Remo, Sabian, Shure, Sibelius, Tama, Taye, Yamaha, and Zildjian. For more information go to www.kosamusic.com.

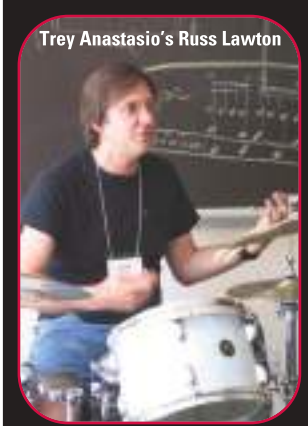
Jeff Hamilton
Lincoln Gagnon

From left: Memo Acevedo, Richie Flores, and Richie "Gajate" Garcia
James Quinn

James Quinn
Brazilian percussion specialist Cassio Duarte

Liberty DeVitto in class

Walfredo Reyes Jr.


Trey Anastasio's Russ Lawton

Russ Miller
Karen Hunt

Lincoln Gagnon
Barenaked Ladies' Tyler Stewart

We're all drummers.

November is International Drum Month.

Please help the victims of Hurricanes Katrina and Rita by contributing to the Red Cross Disaster Relief Fund.
1-800-HELP-NOW or www.redcross.org

This message provided on behalf of the drumming community by PAS, PMC and the Five-Star Drum Shops.

2005 DCI World Championship Results

The 2005 Drum Corps International (DCI) World Championships were held in Foxboro, Massachusetts this past August 13. Topping the field to win their ninth championship were the **Cadets**, from Allentown, Pennsylvania. The Cadets also won the Fred Sanford Award for Best Percussion Performance. Their program, "The Zone," included music by Bernard Hermann (from *Kill Bill*), Bjork, and original compositions by horn arranger Jay Bocook.

Last year's champions, the **Cavaliers** (from Rosemont, Illinois), placed second overall and tied for second in drums. Their "My Kind Of Town" program featured original music by percussion arrangers Bret Kuhn and Erik Johnson and brass arranger Richard Saucedo. Capturing authentic sounds of crackling flames using Bundle Sticks hidden in the battery around the field, the corps brought the famous Chicago fire to life.

Phantom Regiment (from Rockford, Illinois) placed third overall, and tied for second in drums. They also won the Spirit Of Disney award for entertainment appeal.

On August 10, Sponsors of Musical Enrichment hosted the Individual and Ensemble competition. The Best Individual Snare was **Casey Brohard** of the Blue Devils (95). The Multi-Tenor Award went to **Tim Jackson** of the Blue Devils (98). Phantom Regiment's **Stephanie Womack** scored a 94 to win Best Individual Keyboard. The Timpani trophy was awarded to **Jason Dobrich** of Pioneer (94.5). The Best Multi-Percussionist was **Walter Turner** from the Santa Clara Vanguard (99), who played a drumset solo. The **Cavaliers** won Best Percussion Ensemble (98), the **Blue Knights** took the Bass Drum Ensemble category (92.5), and the **Colts** captured Best Cymbal Ensemble (97.5).

The 2006 World Championships return to Madison, Wisconsin, August 10—12. For more information on drum & bugle corps, contact DCI at www.dci.org.

The Cadets' championship drumline

The Cavaliers Percussion Ensemble. Kneeling, from left: Bojan Hoover, Chris Pierorazio, Rob Pastor, Alex Harmon, and Jared Miller. Standing, from left: Jeremy Logan, Jimmy McDonald, Andrew Paul, Garrett Scharton, Andrew Patun, and John Louks.

Individual percussion soloist winners included (from left) Casey Brohard (Blue Devils) on snare, Tim Jackson (Blue Devils) on multi-tenor, Stephanie Womack (Phantom Regiment) on keyboard, Jason Dobrich (Pioneer) on timpani, and Walter Turner (Santa Clara Vanguard) on multi-percussion.

The Blue Knights Bass Drum Ensemble. From left: Michael Hoffman, Jon Gonzales, Alex Cardona, Jeff Gleason, and Jamie Ingalls.

The Colts Cymbal Ensemble. Back row, from left: Jack Borland, drum major Ben Gervais, Chase Higgins, and Timmy Bishop. Front row, from left: Chris Tanner, cymbal tech Lauren Paul, and Ckat Duke.

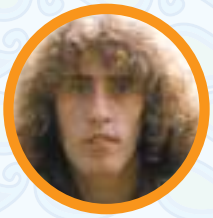
CORPS	SCORE (out of 100)	DRUM SCORE (out of 10)
1. The Cadets	99.15	9.85 (1st)
2. Cavaliers	97.625	9.675 (tied for 2nd)
3. Phantom Regiment	96.825	9.675 (tied for 2nd)
4. Blue Devils	95.25	9.45 (4th)
5. Bluecoats	94.45	9.35 (6th)
6. Madison Scouts	92.625	9.375 (5th)
7. Carolina Crown	90.725	8.275 (12th)
8. Santa Clara Vanguard	88.65	8.65 (10th)
9. Boston Crusaders	88.40	9.00 (7th)
10. Blue Knights	88.225	8.375 (11th)
11. Glassmen	87.70	8.90 (8th)
12. Spirit of JSU	86.075	8.725 (9th)

Story and photos by Lauren Vogel Weiss

ROCK N' ROLL FANTASY CAMP

LIVE THE FANTASY! – JAM WITH THE STARS!

ROGER DALTREY
OF THE WHO



CHEAP TRICK

MICKEY HART
OF THE
GRATEFUL DEAD

NEAL SCHON
OF JOURNEY

MICKEY THOMAS
OF
JEFFERSON STARSHIP

DICKEY BETTS
OF THE
ALLMAN BROTHERS

NEXT CAMP:
February 16-20, 2006, President's weekend
Hollywood, CA

Perform LIVE at HOUSE OF BLUES

CAMPERS RAVE:

"I just returned from the greatest week of my life! The roster of legendary artists that coached, schooled and entertained us was incredible."
— Barry Rosenbaum, Camper

CAMP HIGHLIGHTS:

- Small group instruction from celebrity rock 'n roll musicians
- Daily jam sessions with your band and rock star counselor
- Daily meals with celebrity musicians and campers
- Professional recording studio and rehearsal space
- 10+ hours of jamming daily
- Photograph and autograph opportunities
- A professional DVD of you jamming with the stars at House of Blues
- No experience necessary - All musical levels are welcome

FEATURED IN:

- Good Morning America
- The New York Times
- The History Channel
- Playboy Magazine
- CBS Morning News
- The Simpsons
- The Tonight Show
- The Today Show
- The Wall Street Journal
- People Magazine

COUNSELORS INCLUDE:

- Jack Blades, Night Ranger, **Camp Director**
- Gary Burr, Carol King Band/American Idol (Songwriter)
- Kelly Keagy, Night Ranger (Drums)
- Vince Melamed, Jimmy Buffet/ Eagles, (Keyboards)
- Michael Lardie, Great White, (Keyboards, Guitar)
- Simon Kirke, Bad Company, (Drums)
- Jerry Rennino, The Monkees, (Bass)
- Bruce Kulick, Kiss (Guitar)
- Jeff Pilson, Dokken, (Bass)

ROCK 'n' ROLL FANTASY CAMP 2006

REGISTER NOW! For Further Information:
Visit: www.RockandRollFantasyCamp.com
or Call: (888) ROC-BAND (888)-762-2263

Sponsored by: Guitar Player, keyboard, BASS PLAYER, EQ, MODERN DRUMMER, classic, THE WALL STREET JOURNAL

Produced by DFP david fishof presents

We're All Drummers

Drum Industry Comes Together To Support Hurricane Relief Efforts

The Percussion Marketing Council (PMC), the Percussive Arts Society (PAS), and the Five-Star Drum Shops have joined together to raise public awareness and financial contributions in the wake of Hurricane Katrina. This coalition seeks to unify the drumming community's response and maximize its impact with the message that "We're All Drummers."

The first course of action will be a public awareness campaign in all media outlets, designed to encourage individuals and companies to contribute to disaster relief efforts through the American Red Cross. The coalition is also organizing support through local drumshops, teachers, drum clinics, and drum festivals during International Drum Month, November 2005.

At press time, plans were underway to involve drum manufacturers, distributors, and consumers in the fund-raising project through the Five-Star network of independent drum shops. Because the immediate need for general funds will gradually subside, the industry is already looking at ways to support the many students, teachers, and professional and recreational drummers that have been affected by the storm and its aftermath. Efforts will be made to provide music, sticks, mallets, and instruments to players in need.

To make a donation, contact the American Red Cross at www.redcross.org or 1-800-HELP-NOW. For additional information, go online at coalition members' Web sites: www.playdrums.com (PMC), www.pas.org, or www.fivestardrumshops.com.

In Memoriam

Dom Um Romão

Brazilian-born drummer/percussionist Dom Um Romão died this past July 26, at the age of seventy-nine. His musical career began in the dance halls of Rio in the 1940s. From 1966 to 1970 he was a member of Sergio Mendes & Brasil 66. He joined the seminal fusion band Weather Report in 1971, and appeared on four albums, including 1974's *Mysterious Traveller*.

Dom Um's abilities on drumset and percussion placed him highly in jazz polls from the 1970s through 2004, in recognition of his work with artists like Antonio Carlos Jobim, Frank Sinatra, Tony Bennett, Cannonball Adderley, Astrud Gilberto, Stanley Turrentine, and dozens of others. He also recorded as a leader, including 2002's *Nu Jazz Meets Brazil*, 2000's *Lake Of*

Martin Cohen

Perseverence, and 1998's *Rhythm Traveller* (all on JSR).

Arnaldo DeSouteiro
President, Jazz Station Records

Courtesy of John Tempesta

John "Clint" Letulier

Clint Letulier died this past August 3 in California, at the age of thirty-eight. A native of Lafayette, Louisiana, Clint carved a special niche for himself as a highly regarded roadie and drum tech for local, national, and international bands. He worked with such acts as Castle, Voices, Baton Rouge, Odin, Blacksheep, Warrant, Rienkus Tide, Racer X, REO Speedwagon, Bush, Hed PE, Staind, Rob Zombie, Godsmack, Methods Of Mayhem, and Sevendust.

VIRTUAL DRUMMER SCHOOL

Alex Acuña
on-line

Ignacio Berroa
on-line

Gregg Bissonette
on-line

Bill Bruford
on-line

Luis Conte
coming soon

Peter Erskine
on-line

Giovanni Hidalgo
on-line

Thomas Lang
coming soon

Horacio "El Negro"
on-line

Salvador Niebla
on-line

Dave Weckl
on-line

Zoro
coming soon

Study at home with all these masters!

www.virtualdrummerschool.com

Study guide containing 1400 online video lessons for drummers and percussionists.
Levels: Beginners, Intermediate and Advanced. Covering styles like:
Rock, Pop, Jazz, Funk, Fusion, Afro-Cuban, R&B, Hip Hop,Brazilian, Flamenco, etc.

audio technica · Zildjian · NAPEX · EVANS · Premier · SABIAN · REMO · LP · PHILIPS · VIC FIRTH · collective · REGALTIP

Who's Playing What

New Vater artists include **Matt Sherrod** (Beck), **Zach Gibson** (Black Dahlia Murder), **Arya** (Skindred), **Nick Mirusso** (It Dies Today), **Patrick Caccia** (Eric Sardinas), **Mark Maigaard** (Louis XIV), **De'Mar Hamilton** (Plain White T's), **Nick Jett** (Terror), **Chris Culos** (O.A.R.), **Spencer Peterson** (Hidden In Plain View), **Aaron Harris** (ISIS), **JD Romero** (Spitalfield), **Pat Melzard** (The Unseen), **Joey Zehr** (The Click Five), and **Cliff Sarcoma** (As Tall As Lions), as well as educators **Dick DiCenso**, **John Kerr**, **Dale Moon**, **Chris Rivelli**, and **Hawley Gary**.

Pro-Mark endorser **Jon Farris** (INXS) has been featured on the CBS Television program *Rockstar/INXS*. Pro-Mark will be partnering with Jon and the band over the coming months for some promotions conducted on www.promark.com.

Drumset artists **Mario Calire** (Ozomatli) and **Butch** (Tracy Bohnam) are endorsing Dynamicx Premium snares by Black Swamp Percussion.

Site-Seeing

BRADY DRUMS has upgraded their Web site (www.bradydrums.com.au) to include an interactive News section, as well as the ability to purchase Brady merchandise online. A sound page displays the album covers of releases that feature Brady Drums on the recording. Visitors also have the ability to interactively play a "real" Brady kit and to download hi-res Brady sounds to use on their own recordings. The site also offers a global retailer listing, detailed information about Brady's extensive client list, and the latest product releases.

DRUMS.COM is celebrating its tenth year of operation by undergoing a complete redesign and upgrade. This includes the launch of what they state is the Web's first search engine dedicated to providing drummers with uncluttered access to drumming information on the Internet. The site's editors, who are drummers, have indexed what they believe to be the best drum-related Web sites, and have removed unrelated information that drummers encounter when using other search engines. The site's DrumTalk forums have also been upgraded to increase and enhance user interaction.

As part of it's tenth anniversary celebration, during the month of January Drums.com will be giving away drumsets, cymbals, and drum gear to site visitors. Contest details can be found on the site at www.drums.com.

WIN A Modern Drummer 30th Anniversary iPod Shuffle

To help commemorate MD's 30th anniversary, we're giving away twelve custom-made Apple iPod Shuffles, one per month for the next year.

That's right, only twelve of these little beauties exist, and you could be the proud owner of one of them.

The tiny iPod Shuffle can hold up to 120 songs, offering totally skip-free playback. It fits neatly in the palm of your hand, and looks very cool around your neck. The stylish MD 30th Anniversary logo complements it perfectly.

For the entry form and official rules, visit www.moderndrummer.com and click on the image of the iPod. Complete the required information, and you could be the next winner of this unique prize. It's as simple as that!

iPod and Shuffle are registered trademarks of Apple Computer Corporation

Just For A Laugh

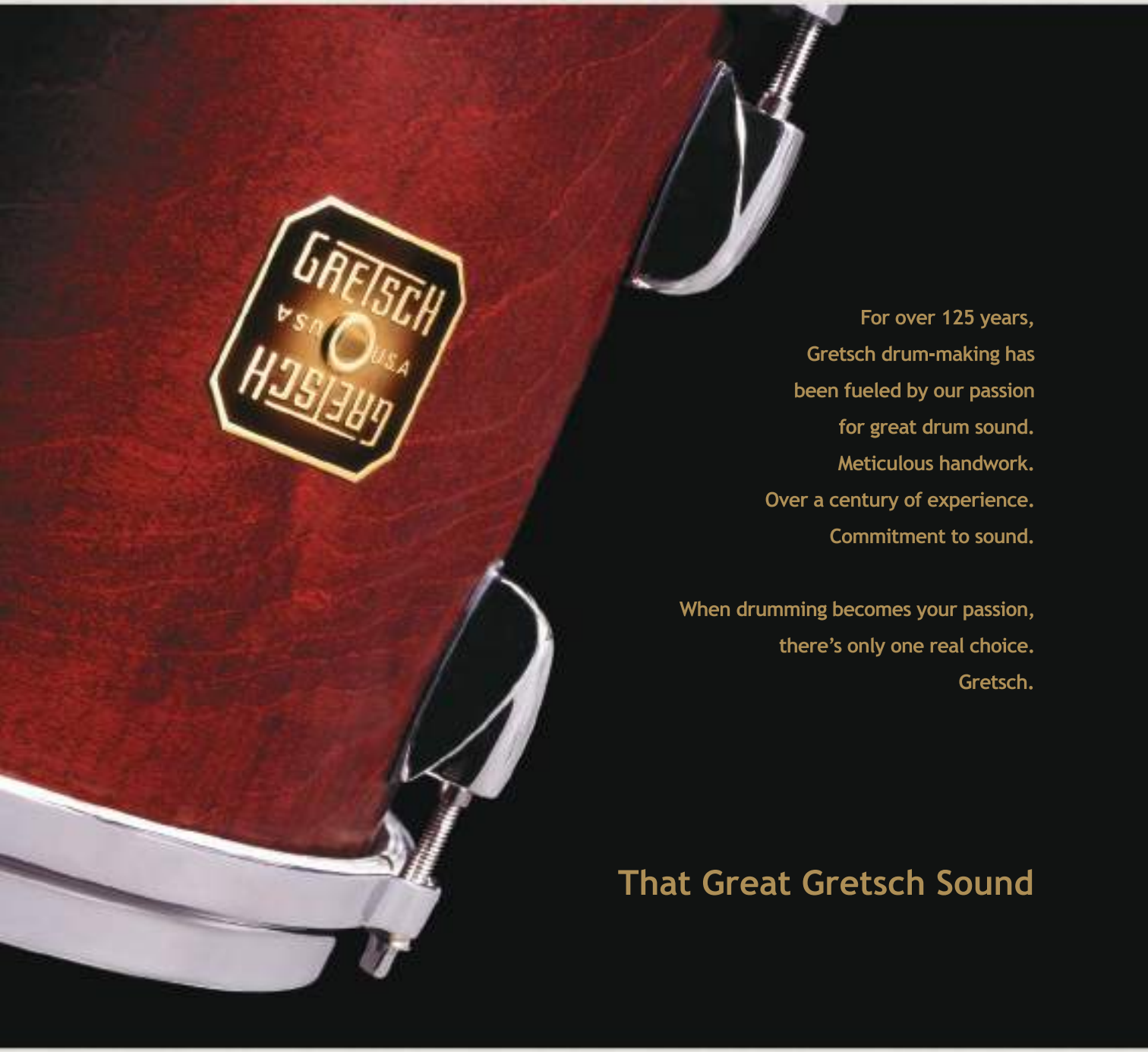
The Laughing Drumkit is the creation of Canadian drummer, artist, and educator Ty Rogers. The basic kit is a Pearl DX Professional maple set, with a 16x22 bass drum and 8x10, 9x12, and 11x14 suspended toms. Ty added a 10x26 Ludwig marching bass drum used as a woofer, as well as a $6^{1}/_{2}$x14 Noble & Cooley snare drum. The kit is outfitted with Zildjian cymbals.

More about the art (and music) of Ty Rogers can be seen and heard at www.tyrogers.ca.

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides or high-resolution (300 dpi) digital photos are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit.
Send photo(s) to: Kit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.

Passion. Not fashion.

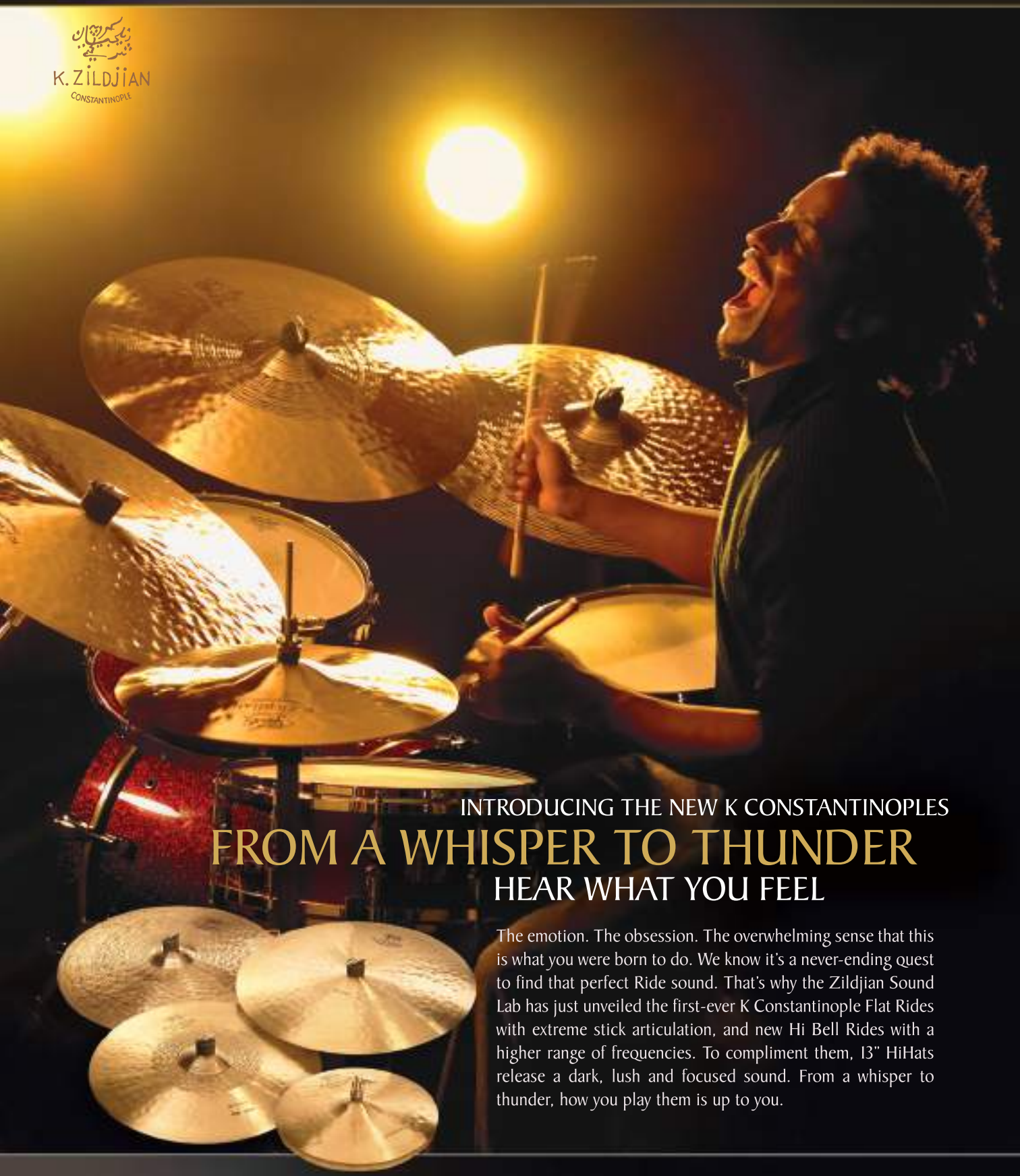


For over 125 years,
Gretsch drum-making has
been fueled by our passion
for great drum sound.
Meticulous handwork.
Over a century of experience.
Commitment to sound.

When drumming becomes your passion,
there's only one real choice.
Gretsch.

That Great Gretsch Sound

Kaman Music • P.O. Box 507 • Bloomfield, CT 06002 • www.GretschDrums.com



INTRODUCING THE NEW K CONSTANTINOPLES

FROM A WHISPER TO THUNDER

HEAR WHAT YOU FEEL

The emotion. The obsession. The overwhelming sense that this is what you were born to do. We know it's a never-ending quest to find that perfect Ride sound. That's why the Zildjian Sound Lab has just unveiled the first-ever K Constantinople Flat Rides with extreme stick articulation, and new Hi Bell Rides with a higher range of frequencies. To compliment them, 13" HiHats release a dark, lush and focused sound. From a whisper to thunder, how you play them is up to you.

K Constantinople	Flat Ride	T 20 22
K Constantinople	Hi Bell Thin Ride, High	T 20 22
K Constantinople	Hi Bell Thin Ride, Low	T 20 22
K Constantinople	Hi Bell Medium Thin Ride, Low	MT 20 22
K Constantinople	Hi Bell Dry Ride	MT 22
K Constantinople	HiHats	T | M 13

Zildjian®

©2005 Avedis Zildjian Company

THE NEW
ZILDJIAN.COM